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CONTENTS

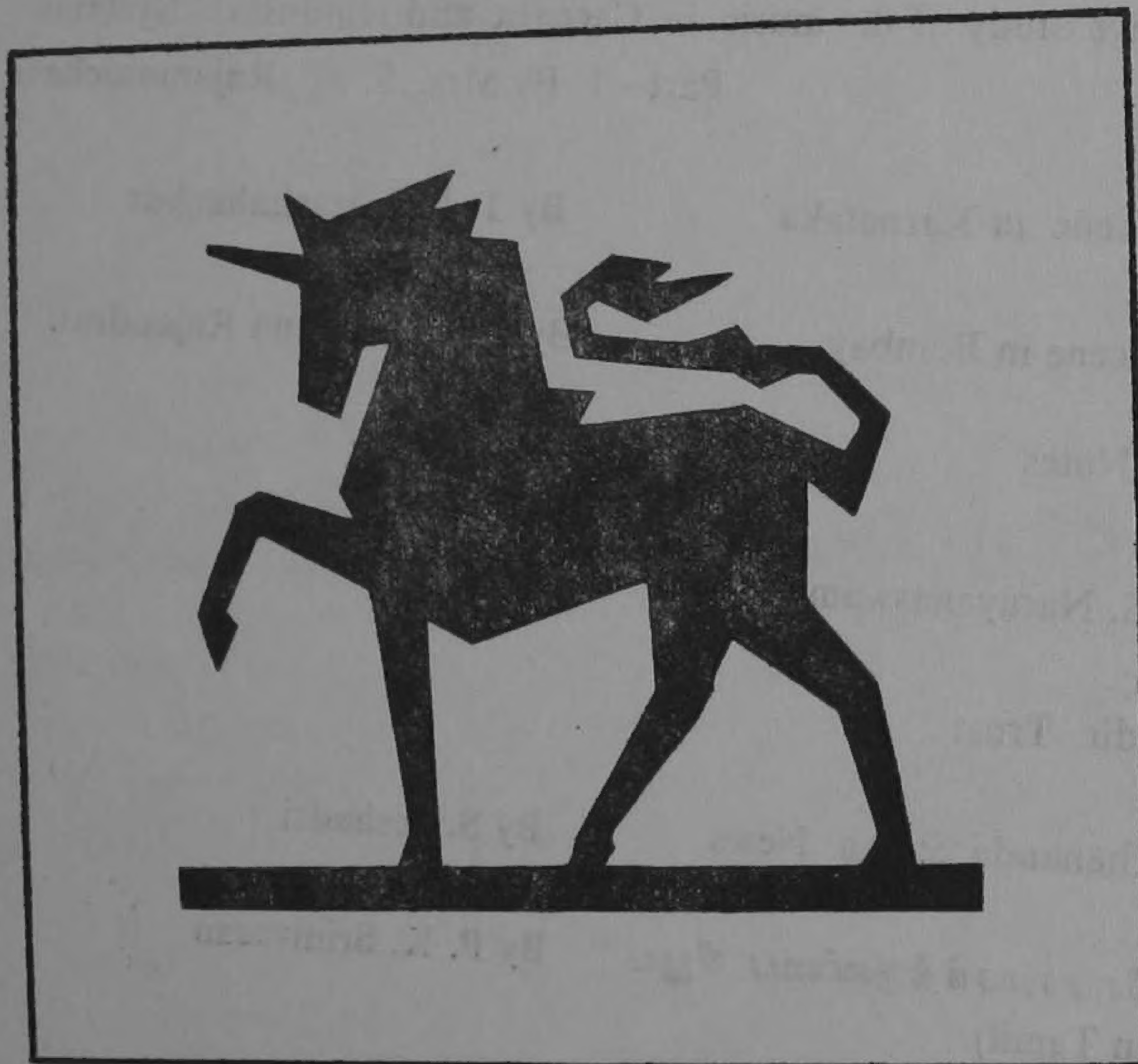
	Page
Darus in Carnatic Music	
By Dr. Gowri Kuppaswamy & Dr. M. Hariharan ...	1
Narayana Tirtha	
By T. S. Parthasarathy	11
Great Nagaswara Vidwans—Tirumarugal Natesan	
By Sulamangalam Vaidyanatha Bhagavatar ...	17
Comparative Study of the music in Carnatic and Hindustani Systems	
Part—I By Mrs. S. K. Rajamanichari ...	19
Cultural Scene in Karnataka	
By T. B. Narasimhachar ...	29
Cultural Scene in Bombay	
By Dr. Sulochana Rajendran ...	31
News & Notes	
By K. S. M. ...	35
Prof. K. S. Narayanaswamy	
By K. S. M. ...	40
Kalamandir Trust	
By K. S. M. ...	40
Shanmukhananda Sabha News	
By S. Seshadri ...	42
“சல்லோ ராமசந்த்ருனியை நிபூல”	
(In Tamil) By P. K. Srinivasan ...	43

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Darus in Carnatic Music

By

Dr. Gowri Kuppaswamy

and

Dr. M. Hariharan

Almost all musical forms in the realm of Carnatic music owe their origin to one or other of the medieval Prabandhas and the Daru is no exception. A study of the structure of various musical forms such as Kriti, Kirtana, Varnam, Padam, Daru, Javali, Tillana etc., makes it abundantly clear that Carnatic music has been maintaining the ancient tradition of the Prabandhas far more faithfully and rigidly than Hindustani music. As in Carnatic music, so in the Prabandhas, strict adherence to the structure of the composition is compulsory. Actually this rigid fidelity to the composition in the case of the Prabandhas was carried to such levels that the repetition of one part turned it altogether into another Prabandha.

Prabandha

The word Prabandha is a generic term which refers to any well-knit composition but in music it meant a particular form where there were several kinds within that prescribed framework. Prabandha finds mention for the first time as early as 7th century in Matanga's *Brihaddesi* but it is in the Sangita Ratnakara of Sarngadeva which appeared five centuries later that it received comprehensive treatment. The Prabandha Adhyaya of this treatise enu-

merates and describes 260 varieties of Prabandhas, each with minor differences.

The four-fold channel of all musical expression is Gita, Alapa, Thaya and Prabandha as brought out by the concept of Chaturdandi 'Prabandhyeti Prabandha' i.e., that which is composed is a Prabandha. However, only that composition which is made up of Six angas and Four Datus is alone entitled to be called a Prabandha. Prabandhas have been broadly classified into 3 varieties—Suda, Ali and Viprakeerna. The first variety Suda Prabandha is of two kinds—Suddha Suda and Salaga Suda. Again, the Sulaga Prabandhas are of 7 types—Dhruva, Mattha, Pratimattha, Nissa, Adda, Rasa and Eka tali. It is this Dhruva Prabandha which is the progenitor of the musical form Daru.

Dhruva

The term Dhruva itself is traceable to the Dhruva or Stage songs clearly elucidated in the Natya Sastra. Bharata devotes a whole chapter in this earliest of the treatises on our Fine Arts, to these Dhruva songs, describing and illustrating different classes, divisions and sub-divisions of dhruvas and their uses. They were essentially versified musical compositions which formed an important part of our ancient Sans-

krit dramas. According to Bharata these were called Dhruvas in view of the fact that its words, Varnas, Alankaras and Jatis were regularly (i.e. Dhruvam) connected with one another. Five kinds of Dhruva songs have been described in the *Natyasastra*—Pravesika, Nisskramika, Prasidita, Akshepita and Antara, and they were employed in particular scenes and situations in the drama. Many of these Dhruva songs bear a close resemblance to some of the Darus' features in our post-medieval operas and Dance-dramas. For instance the Pravesika of *Natya Sastra* which denotes the song heralding the entrance of a particular character on the Stage has its parallel in the *Patrapravesa Daru* of the *Bhagavata Mela* and *Kuravanji Natakas*. Another common feature was that both Dhruvas and Darus were eminently capable of evoking diverse rasas, that being the main function of both in our Geya Natakas. Prabandhi Giti too possessed not only the Dhatus, Angas and Jatis but also brought out the rasas.

Classes of Dhruva

Dhruva Prabandha refers to a special type of composition since the prefix (dhruva) signified an unbending rigidity in the composition. It has two initial sections. The Dhatu—the musical setting—is the same for both the sections, the Sahitya, however, being different. Both the sections constitute the Udgraha. Then follows the third section, the dhatu of which employs swaras of higher pitches. This section itself constitutes the Abhoga and the conclusion of the Udgraha is reckoned as Dhruva. Etymologically the role of Dhruva was repetition. It was a portion which was constant in each part and was repeated after completing the different parts of a composition like the

Udgraha and the Melapaka. In modern musical compositions the Dhruva stands for Charana. The relationship of the Dhruva Prabandhas to the Darus in our *Natya* and Geya natakas can be gauged from the fact that the latter too have mostly a pallavi followed by a multiplicity of charanas, all of which are sung to the same Dhatu although there are some Darus also with the Anupallavi section. The fact that the different classes of Dhruva Prabandhas have been dealt with in detail by Raghunatha Nayak in his lakshana treatise *Sangita Sudha* cannot be a mere coincidence because it was at the time of the Nayak rule at Tanjore that the Daru made its appearance, to start with in the *Yakshagana*.

Yakshagana

The earliest *Yakshagana* that has so far been traced is the *Andhra Yakshagana* 'Sugriva Vijayamu' by Kandakuru Rudra Kavi who flourished in Krishnadevaraya's court. Apart from different types of Ragas, its music was set in complicated metrical verses such as *Ardhachandrika*, *Davala*, *Ela* etc. By the time of Vijayaraghava Nayak these bombastic forms came to be discarded and the far more attractive Darus composed in appealing rakti ragas took their place with only sparing use of verses. Darus gained wide currency and popularity in the multitude of *Natya* and Geya Natakas composed during the Maratha rule of Tanjore.

Daru

The musical form Daru commonly encountered in the Telugu and Tamil dramas and operas of the type of *Yakshagana*, *Bhagavata Mela Natakas* and *Kuravanji natakas*, *Therukkoothu* etc., belong to the

sphere of applied music. Essentially Daru is a story song. In many cases entire dialogues are in the form of Darus. Darus have been composed on historical or puranic themes as also love themes. Sometimes they were also in praise of a patron. A characteristic feature of Darus is the profusion of Sahitya or words therein. The sahitya is naturally of importance. In form the Darus essentially resembles the *Kirtana*. While a few comprise Pallavi, Anupallavi and Charana, many are made up of only Pallavi and many charanas. The plethora of Charanas, all of them being sung to the same music is their special characteristic. The tempo is usually *Madhyamakala* but some are also rendered in *Vilampa kala*. *Chapu tala* has been most largely employed in the Geya Natakas of the Maratha rulers, *Bhagavatha Mela Natakas* as well as *Tyagara's Nowka Charitram*. Next in frequency of use comes *Adi* and *Jampa talas*. The music of the Darus is comparatively simple in nature with no elaborate or difficult raga sancharas or Sangatis finding a place. Only rakti ragas conducive to the expression of various sentiments have been invariably used in the Darus. *Sowrashtra raga* seems to have been a special favourite of the composers of this musical form. However sometimes a few uncommon ragas also find a place.

Classification

Darus have been classified into various types depending on their functions. *Svagadha Daru* denotes musical soliloquy with the tune being of a recollective nature. The *Pralapadaru* portrays a sorrowful state of mind. *Heccharika Daru* is employed for saluting the monarch. *Padavandanā Daru* refers to approaching the deity's sanctum-

sanctorum step by step followed by retracing the steps. Other classes of Daru will be described as they are referred to in the following lines in the context of composers in chronological order.

The earliest Daru we encounter occurs in Vijayaraghava Nayak's *Yakshagana* 'Vipranarayana Caritra'. During the Nayak rule at Tanjore, Darus were composed in plenty for use in musical plays enacted at the Royal court. There are in these plays examples like *Thendral Daru*, *Vennila Daru*, *Manmatha daru* etc., dealing specifically with the experiences of courtesans in love with the hero who was invariably the king. In fact these Darus on love themes may be considered to be the forerunners of *Javali*.

Shahaji's Contribution

It was however only at the hands of King Shahaji and his illustrious brother Tulajaji that this musical form attained perfection and prominence. King Shahaji put together the traditions of the literary Prabandhas and the *Yakshagana* tradition and created a fusion of the two in his wonderful *Drishya Kavyas* 'Sankara Pallaki Seva Prabandham' and 'Vishnu Pallaki Seva Prabandham'. Both of these are replete with Darus as well as his *Yakshagnas* 'Sachi Purandaramu' and 'Sati Dana Saramu'. All these Darus contain Shahaji's signatures, like *Tyagesabhupa*, *Tyaga sowra*, *Tyaga murali* etc.

King Shahaji has composed different classes of Darus. One of his pieces is the *Svarakshara Daru* 'Sarigamapadani' in *Ragamalika* in *Adi Tala*.

Among the special types of Darus composed by Shahaji, mention may be made of the Salam Daru and the Jakkini Daru belonging to the sphere of Desi music. Salam is a Marathi word meaning paying obeisance and Shahaji has composed Salam Darus on the deities enshrined in various kshetras like Chidambaram, Tanjore, Vaitheesvaran koil, Tiruvarur, Mannargudi, Madurai, Srirangam, etc. They are also featured in his Pancharatna Prabandha and Tyagaraja Vinoda Chitra Prabandha. In his Salam Daru on Padmanabha swami exquisite Yamakam, like Padmasambhava, Padmalaya, Padmapatra, Padmanabha occur. In his Kalyani Salam Daru, Adiprasam, Dvitiyakshara prasam, Antya-prasam etc. are featured. The Salam Daru 'Nilaya Chidambara' on Tillai Kali is given at the end of this article.²

Jakkini Darus

Jakkini darus may be deemed to be the earlier form of Tillanas. Prior to the advent of Tillanas, the last item on Jakkini dance used to be performed to the music of Jakkini darus. The Mathu of the first section of Jakkini Darus consists entirely of Jatis while the Sahitya is featured in the second part. Matanga is said to be the originator of the Jukkini Dance and King Shahaji has composed Jakkini Darus as a dance form in his opera Sankara Kali Natana Samvadham. Jakkini Darus are traced to Jakkulas - a class of Andhra dancers and minstrels who used a variety of drum called Jakki. It is worthy of note that in Jakkini Darus folk terms like 'Ellilam', 'Ellamale', 'Ellilam lale' etc. are used profusely. For example the Jakkini Daru 'Indukaladhara Sankara' set to

Bilahari raga and Aditala may be noticed.³

One of the earliest Kuravanji Natakas known to us is the Tyagesa Kuravanji whose author is not known. However the internal evidence available therein confirms that he must have lived during King Shahaji's time. This Kuravanji contains many Darus in Tamil.

King Tulajaji's 'Sivakamasundari Parinaya' natakam is an exquisite work featuring diverse type of Darus like Varnana daru, Samvada daru, etc. Varnana Daru is a descriptive piece dwelling on the personality of the character, place, incident, scenery, etc. and King Tulajaji's varnama daru 'Bhuloka Kailasamenna' set to Kuranji raga and Chapu tala is an ideal example.⁴

Samvada Daru denotes a musical dialogue for conversation between two characters with the presumption that a certain conclusion is arrived at. You will notice here king Tulajaji's Samvada daru 'Tamasuralavu Maya' from the same opera set to Natakuranji raga and Adi tala.⁵

Opera

The beauty of another of Tulajaji's operas 'Rajamanjana Vidya Vilasa' stems from the fact that the royal composer has employed appropriate ragas in each situation - like Mohana for indicating the arrival of Moha or illusion, Anandabhairavi for denoting Ananda's arrival and Sankarabharanam for the Daru announcing the Darsan of Lord Sankara. One of Tulajaji's court poets, Ghanasyama, has composed an allegorical drama entitled 'Navagraha chartira' containing Patrapravesa Darus beholding the arrival of various characters.

Kavi Mathrubhuthayya's Yakshagana 'Parijatapaharana Natakamu' contains Manipravala Darus with sahitya passages in Hindi, Marathi, Kannada, Telugu and Tamil. In the 'Rajamohana' kuravanji of Giriraja Kavi, King Serfoji's court poet, the heroine sends a love message to the King through a parrot in a Daru set in Bhairavi raga while the advent of the Kuravanji is indicated in a Pravesa daru who reads the heroine's palm and foretells the happy union of the couple.

Ramanatakam

The famous opera 'Ramanatakam' of Arunachala Kavi contains as many as 200 darus. Mostly they are quite big pieces, each containing not less than 3 long charanas. The tempo of these Darus is mostly Vilamba because of the profusion of words. They rank quite high in quality in view of their Yati and Prasa, loftiness of ideas and musical excellence. Another characteristic feature is that they feature many proverbs like 'Pazham nazhuvi palil vizhundar pole', 'vennaikku pallu mulaitharppole', 'Pambukku pal varkka varkka' etc.

King Shahaji had composed an Anuloma Daru 'Naguthadittedi' in Telugu. Muthuswami Dikshitar's father Ramaswamy Dikshitar has composed a similar Daru in Sanskrit, revealing his erudition in this language. This anuloma viloma Daru 'Sarasadala nayana' set in Gangatarangini raga, Rupaka tala is given here.⁶

Darus are very prominent in the Bhagavata Mela Nataka of Melattur Venkatarama Sastri who was a senior contemporary of the Trinity. He has composed in all 12 dance dramas belonging to this group, the most well known being 'Prahlada Chari-

tram'. As the play proceeds, each character announces himself with a Patra Pravesa Daru; The Konangi daru is sung at the appearance of the divine clown. This daru is usually set in Kambodhi raga and its tessitura centres round the Tara Shadja.

Among the Trinity, Syama sastris does not seem to have composed any Darus. Tyagaraja is said to have composed three operas, but among them only two are now available to us since there is no trace of of the 3rd opera 'Sitarama vijayam'. Prahlada Bhakti Vijayam comprises only Kirtanas. However darus of diverse types figure in the saint's 'Nowka charitram'. In the Uttara pratuttara daru from Nowka charitram 'Indu-kemi' set to Varali raga and Chapu tala statement's are made alternatively by two characters.

Muthuswamy Dikshitar has to his credit the Sriranjani Daru 'Ni sari sati' set to rupaka tala. It is worthy of note that whereas Dikshitar has composed kritis almost exclusively in Sanskrit, this daru is in Telugu. Anuprasa is featured in the terms 'Valabu', 'Solabu', 'Kolubu' etc. There is allusion to an anecdote in the phrase 'Vasavadi amarulella Vamri svarupametthi Vasudeva Garvamanji'.⁸

None in Tyagaraja's Sishya Parampara seems to have devoted any attention to this musical form. The Kedaragaula daru 'Kamiyinchinnudira' in praise of his patron, the Zamindar of Udayarpalayam is ascribed to Syama sastris grandson Annaswami Sastri.

Krishnaswami Ayya who would appear to have been influenced more by Muthuswami Dikshitar has to his credit a rare piece known as Tillana Daru set in Suruti raga and Eka tala. This piece begins with Jatis after the manner of Tillana followed by Pallavi, Anupallavi and Charana. At the end of the charana a new Jathi passage is sung and the piece concludes in the Pallavi.⁹

Among the modern composers Muthiah Bhagavatar has composed 4 daru varnas, some of which have become popular. Two of these are in Telugu and two in Kannada. They contain Jatis, svaras as well as Sahitya. The Daru is set in Khamas raga and Adi tala which commences as 'Mathe Malayadhvaja' in Kannada language.

NOTES

1

Ragamalika	: Suarakhra daru	Adi tala	King	Shahaji
Sankarabharana	: Sarigamapadhanivika	paidika		
	Taruṇu	levvaru	dānisarigāri	
Kharaharapriya	: Alinīla	venulu	abjanibhāsyulu	
	Kalakaṇṭhulu	dānisarigāri		
	Jalajadalākshulu	sarasabimbōshṭulu		
	melata	levvaru	dānisarigāri	
Kalyani	: Karikumkka	kujamulukarpūra	gandhulu	
	harimadhyalu	danisarigari		
	dharanithambulu	dhāvalyahāsalu		
	dharakaṇṭulu	danisarigari		
Todi	: Prauḍalu	bālu	muktalu	nāṭōḍi
	Chēḍelevaru	danisarigari		
	Veṭukado	tyāgavriddhāchala	ni nu	
	Gūḍelevaru	danisarigari		
Todi	: Dpm	Pmg	Mgr	Grs pmG rSn DnsrGr
Kalyani	: sRgmpd	NsndpmG	raGrSn	DnsrGr
Kharaharapriya	: RGMpd	Ndpmgr	SGrSn	DnsrGr (Srigampadani)

2

Salam Daru

Ragamalika	:	Jati
Raga : Kalyani		Ambanilaya chidambara vilasita
		lambōrdarahērampa salamu
Tala : Adi		Ambaramaniruchi dambaviḍambana
		Anbujahitachidambara salamu

6

Jati

Raga : Surutti
Tata : Ata
Sati nirmalamati chakranga
gati suguna vatisalamu

Jati

Raga : Asaveri
Tala : Misrachapu
Nandanandana induvadana
kunda radana govinda salamu
manda hasana mandajodharana
nandita gopala vrindasalamu

Jati

Raga : Revagupti
Tala : Adi
Vasavahita kamalesana krita bhritha
bhasana sadguna bhasure salamu
bhosala devate sri sahanuto mahishasura mardini dasapale
salamu

Jati

Raga : Pantuvarali
Tala : Misrachapu
Dandita mayakundali bhushana
Kandaparasukandikaramana
danditarippmandalavara vedanda
dundator danda khandana
mandita sasi khandanadi jada mandala mani
kundala nuta kandala hari kandassila ko
danda tripurahara pundarikachela salamu

3

Jakkini Daru

King : Shahaji
Raga : Bilahari
Adi
Indukaladhara sundara vadana pu-
randhara vandita saranu re
Kundaradana aravindansyane sara
nandia sahendra nandaru pa
Ellilam ellam le devadi deva
Elliam ellam le ellilam ellam le

Jati & Swara passages

Nayaka bhuvana vidayaka kesava
Sayaka tyaga muktidayakasankra
Ellilam ellam le devadi deva
Ellilam ellam le ellilam ellam le

4

King : Tulajaji
Raga : Kurunji

Varnana Daru

Misra Chapu

7

Pallavi : Bhuloka kailasa menna I mahadeva
pura mindrapuri kanana minna
Charana : Sala mulaprakiri dalusadana mulu
jaladhikanya samukudalu
Raja bandhu lasamanulu I puramele
Rajasilamulanakhamulu

Samvada Daru

King : Tulajaji

Vidya : Tamasuralavumayanivu natho
Taru maru matalataka pove

Maya : Ni momujuchina poraluvo vidya
nindhupikarulaiyundurukatave

Vidya : Hayiyodati ninnu upayani variki
mayani bratukellamayamugatave

Maya : Gayyalisanamuna garvinchi gutalu
kuyyaku ni sempa kotta poyyene

Vidya : Sarigani varito sankamu chesite
varusadappihani vachchune

Maya : Veyelane vidya nimatam munanunna
viritulaku guruvu daivamu galada

6

Anuloma Viloma Daru

Raga : Gangaratarangini

Rupaka

Ramaswami Dikshitar

Pallavi : Sarasanayanasarasa saratara ratasarasa

Anupallavi : marataratatarama manitamadhyamatānima
tarapa bhaparata tapitavayavatapita

Charana : Bharambhataavita bharambha bhavaraga talatagaravabha
bharatetsvatāterapa sanamatitāpatita manasa
baravidhirodhiviraha havananadana navaha
sasatumedheme sarasa sakhivenkatakrishnasarasa

7

Uttarapratyuttara Daru

Raga : Varali

Misra Chapu

Tyagaraja

8

Pallavi : Gopi : Indukemi setumamma krishna
dentamataladenamma

Charana : „ : maguval anteyintavada maku
maneme pranamu gada

„ : Krishna : Gusa gusalandemi vachchu chelula
Usa runde uru po vachchu

Gopi

Rajanyayitulenchu valatu tyaga
raja vinuta premagaladu

8

Rupaka

Raga : Sriranjani

Muttuswami Dikshitar

Pallavi :

Nisati daivamedhu ledanimarulukontira
Nidanara nannelara

harana :

Vasavadyamarulella vamrisv arupa meththi
vasudeva garvamahachi varusagana
marusripuravasadasachitvilasa
vallikesajagadisa
Nimidane mikula valapusolapugalupu golupu
manambuto nijambuga bayaluderiboyalumiri
chelimikori valachinanu birahabahuvaralosaku

9

Tillana Daru

Eka tala

Krishnaswamiayya

Nadiru tani tomdiru tani stara tarana
tanam tam diridiri tamdiri tillilam tillilam
tanam ta taratani tadiri to m diri nadiri diridiri
diridittiillana diriditillana diritillana

Pallavi :

Palaya mam siva sankari
bhaktajananda kari

Anupallavi :

Bhalachandrasekhara amba
paramesvarirajesvari
Sulabanejaganmohini
jalajadalayata lochane

Charana :

Kanakojjvala nayike
Kalyanagunadambike
sanakadimunisanuta
sarada trayambike kanskadri niva-
sinikandike katyayanivara
dayike janani srikrishnarchite jayasangita sara sasike

Jati & Sollu

9



Art is a reflection of the creative force

And so is technology – a reflection of the creative spirit that moves man out of his limited world to explore the limitless possibilities of the universe.



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Narayana Tirtha

By

T. S. PARTHASARATHY

Narayana Tirtha (circa 1675 A.D.) was in every respect a South Indian compeer of Jayadeva (13th century). Although the former was born four centuries after his illustrious predecessor, he was cast in the same mould, being an ardent devotee of Lord Krishna, a gifted poet, an adept in music and dance and a playwright with an innate dramatic instinct and powers of characterization. Tyagaraja (1767 – 1847), who represents the pinnacle of achievement in Carnatic music, did not hesitate to borrow from Narayana Tirtha. It was the 'Krishna Lila Tarangini' of Narayana Tirtha that provided the inspiration to Tyagaraja to write his two musical plays.

Advent of Music Drama

The fore-runner of music dramas is the peerless 'Gita Govinda' of Jayadeva but numerous works of the same genre rose in its wake in the other Indian languages and were known by different names. The Yakshagana of Andhra and Karnataka, the Bhagavata Mela of Tamilnadu, the Jatra of West Bengal and the Bhavana of Assam are but similar compositions with local colour and variations. Mahapurush Sankara Deva of Assam (1440 - 1568), Siddhendra Yogi of Andhra, Shahaji Maharaja (1684-1710) and Merattur Venkatarama Sastri of Thanjavur are among the well-known writers of such plays which are a reworking of Hindu

myths, clothed in music, the over-riding idea being the power of divine grace to redeem.

History is a weak spot in Indian literature. Every saint becomes a legendary figure after his time; miracles, myths and anecdotes shroud his real personality like the morning mist. Narayana Tirtha was no exception to this rule.

Like Sadadisa Brahman and Tyagaraja, Narayana Tirtha was a Telugu Brahmin. When the Vijayanagar empire declined and the kingdom of Thanjavur became, first under the Telugu Nayaks and later under the Maratha rulers, a centre of patronage for art and letters, many families of talent and dance-masters sought the banks of the Kaveri. Narayana Tirtha is stated to have hailed from a village called Kaza near Mangalagiri but he made Varahur in Tamilnadu his permanent home.

Krishna Lila Tarangini

He belonged to the Bhagavata tradition which revelled in composing and staging dance dramas and whose followers were concentrated in the village of Kuchipudi in Andhra Pradesh and Melattur in Tamilnadu. Closely following the trail blazed by Jayadeva, Narayana Tirtha composed his 'Krishna Lila Tarangini' (The River of Krishna's Sports) in classical Sans-

krit. He must have had it staged at Varahur during his own lifetime before Varahapuri Venkatesa, the local deity, his followers rendering the play in dance, as is evident from the directions given in the play itself. Later, loose songs from the opera, called 'Taranga-s', became an integral part of the Bhajana tradition of South India. Some of them are now sung in Kuchipudi dance performances.

The 'Krishna Lila Tarangini', with its 145 songs, 267 verses and 60 other passages, is a monument to the memory of this illustrious music composer. It is the only composition in Sanskrit which has an equal musical status with the work of Javadeva. The Tirtha bridges the gulf in the history of Carnatic music after the time of Purandara Dasa and before the advent of Tyagaraja.

42 Ragas

He handles no less than 42 ragas which indicate those popular in his time before the advent of Venkatamaki's scheme. (Incidentally, Narayana Tirtha and Venkatamakhi were probably contemporaries but the latter's scheme of 72 melakarta did not see the light of day for more than a century after his time.) The ragas handled by Narayana Tirtha are as follows:

Saurashtra	Mukhari
Nata	Nadanamakriya
Kambhoji	Madhyamavati
Sankarabharanam	Anandabhairavi
Kalyani	Kedaragaula
Ahiri	Dvijavanti
Navaroz	Yadukulakambhoji

Kuranji
Kapi
Huseni
Bhairavi
Purvikalyani
Todi
Dhanyasi
Chanta
Sahana
Nilambari
Saranga
Bilahari
Surati
Arabhi

Regupti
Punnagavarali
Sriraga
Pantuvarali
Mohana
Karnata Sarange
Saveri
Bhupala
Mangalakapi
Desakshi
Gauri
Varali
Khamas

It will be seen that in addition to well-known rakti ragas of Carnatic music, Narayana Tirtha has used apurva ragas like Dvijavanti, Navaroz, Regupti, Mangalakapi, Desakshi and Gauri. But in the edition of the opera, published by Vavilla Ramaswami Sastrulu and Sons in 1953, alternative ragas within brackets have been given for a number of Tarangams.

As the Tarangams were mainly being sung in Bhajanas, only a few songs gained currency and the notation for a very large number of them is not available. Carnatic music will become all the richer if the tunes of these songs can be unearthed from some source.

At Varahur the composers established a Bhajana sampradaya, the followers of which sang, danced and rendered into gesture his musical play during Janmash-tami every year. Another popular festival at Varahur was the Uriyadi, the enactment of Krishna stealing butter placed at the top of a pole, called the 'Sikyotsava' (Sikya means a swing made of rope, known in

Tamil as Uri) and one Narayana Kavi (1868 - 1935) of the village wrote a Prabandha in Sanskrit about this festival.

Narayana Tirtha also wrote a devotional poem called 'Haribhakti-sudharnava' and as an exponent of the bhakti school, wrote a commentary on the Bhakti Mimamsa Sutras of Sandilya. Both these works are still in manuscript form. There is an unpublished Sanskrit commentary on his Krishna Lila Tatangini written by one Venkatesa assisted by a Govinda Dikshita; and a manuscript of this work was found in far away Benares. But the 'Parijata harana nataka' in Telugu, written by one Narayana Tirtha, does not appear to have been the work of the author of the Krishna Lila Tarangini.

Greatness of Tarangini

The Tarangini is the longest dance drama in the Sanskrit language and consists of twelve tarangas like the twelve sargas of the Gitagovinda. It is written in perfect literary Sanskrit unlike the compositions of others who have taken liberties with that language. The diction of the Tarangini is fine, figures of speech including Slesha are employed and the songs are replete with ideas from the Upanishads. The songs are linked with verses and prose passages called Gadyas. There are directions that a particular song is to be sung in a particular context and gesticulated in the coming piece and so on. There are also set rhythmic syllables or jatis for dance, fitted into some of the pieces, e.g. the long prayer of the Yajnapatnis in the third Taranga and the composition on Rasa krida in Nata and Dhruva Tala in the seventh. There is also a Suladi composition.

The story begins with the avatar of Krishna and ends with the marriage of Krishna and Rukmini. The work is worth a study even as a piece of literature. The Nritya Nataka in Sanskrit reached the acme of perfection in the hands of Narayana Tirtha. The slokas, churnikas, crisp musical dialogues, darus, dvipadas and the songs inter-spersed with Jatis make it a model for all musical plays. The songs have the divisions of pallavi, anupallavi and charanam.

Synopsis

The characters figuring in the play are: Vishnu. Brahma, Bhumidevi, Sanaka and other Munis, Devaki, Vasudeva, Yasoda, Gopis, Krishna, Rukmini and the Brahmin who took Rukmini's letter to Krishna. A synopsis of the work is furnished below :

Taranga I—entitled 'Sri Krishna Pradurbhava varnanam'—Invocation to Ganesa and Varahapuri Sri Venkatesa. Mangalacharanam. Devaki and Vasudeva imprisoned. Bhumidevi's prayer to Vishnu to incarnate himself and rid the world of evil. Krishna is born.

Taranga II—entitled 'Bala lila varnanam'—slaying of Putana and the breaking of the two Arjuna trees - Yasoda blessed with the Visvarupa darsanam of Krishna.

Taranga III—'Sri Krishna govatsa palana varnanam' The slaying of Aghasura - Brahma's praise and praise by Yajnapatnis.

Taranga IV—'Sri Krishna gopalana varnanam - The subjection of Kaliya, the slaying of Pralamba and Bakasura.

Taranga V—'Sri Krishna Gopi vastrapaharana—The lifting of the Govardhana hill—Praise by Indra and Kamadhenu.

Taranga VI—'Sri Krishna Gopi Samagama varnam The coming of Gopis to Brindavanam and their communion with Krishna.

Taranga VII—'Sri Krishna Rasa Krida varnanam'—Sri Krishna's Tatva upadesa to the Gopis—His dance in their company and the ecstasy experienced by them from his music. The famous "Rasa panchadhyayi" in the Bhagavatam is condensed into songs and beautiful Jatis suitable for dance choreography. Dancers can greatly benefit by adopting these songs for their recitals.

Taranga VIII—'Rasakrida varnanam'—Gopis sing in praise of Krishna—Krishna disappears - Gopis search for Him - Radha - Krishna samvadam (Radha is not mentioned in the Bhagavatam)—The joy of the Gopis in finding Him.

Taranga IX—'Krishna's Mathura pravesa varnanam' - Akrura's mission and his being blessed by Krishna - Krishna enters Mathura.

Taranga X—'Kamsa nirharanam' - Blessing the Kubja (hunchback), the slaying of the elephant Kuvalayapida, Chanura and finally of Kamsa.

Taranga XI—'Sri Krishna Dvaraka pravesa varnanam' - Gopis' sorrow at

his parting - Uddhava's mission - Krishna leaving for Avanti for studies - defeating Jarasandha and entry into Dvaraka.

Taranga XII—'Sri Krishna-Rukmini kalyana mahotsava varnanam' - Rukmini's letter to Krishna to save her from Sisupala- Rukmini svayamvaram—Krishna's coming and carrying her away—their wedding at Dvaraka.

Popularity of Songs

Some of the songs of the Tarangini are very popular in the music field. 'Jaya jaya Gokulabala' was originally composed in Kurinji but was later converted into a ragamalika by Tiruvottiyur Tyagayyar in Bhairavi, Athana, Kambhoji, Kalyani and Surati with beautiful chitta svaras. The song is a praise of Krishna as a child by Brahma.

'Puraya mama kamam, in Bilahari is a prayer to Krishna by the Gopis who wanted to perform the Rasa dance with him. When he pointed out that they should first attend to the needs of their husbands, they pleaded with him that they looked upon him not as a Nayaka but as the Supreme Lord of the Universe.

'Govinda ghataya' in Bhairavi is a song sung by Yasoda when she was frightened by seeing the fourteen worlds and herself too inside the mouth of child Krishna. Narayana Tirtha says that although the Lord had the entire universe in his belly, he ate mud because he had assumed the form of a child and should behave as such. It was Balarama who

carried the tale to Yasoda that Krishna was eating mud.

'Madhava mamava deva' in Nilambari is a moving piece sung by the Gopis entreating Krishna to sport with them in the forest near Brindavana.

'Viksheham kada' in Ahiri is a song full of pathos sung by Rukmini when she learnt that, on the advice of her brother Rukmi, her father had decided to marry her off to Sisupala. She had already fallen in love with Krishna by merely listening to his qualities. According to Narayana Tirtha, Rukmini sent a request in writing to Krishna through a Brahmana and got a reply back. Rukmini's message has been written in unforgettable verse in the Bhagavatam commencing with the words 'Srutva gunan Bhuvanasundara' and Narayana Tirtha condenses it in the form of an equally beautiful prose passage.

In the end the poet describes, in the song 'Alokaye' in Kambhoji, the glorious sight of Lord Krishna seated on his throne in Dvaraka surrounded by his eight wives.

Pt. Guruswami Sastry's Commentary

July 5 was a memorable day in the annals of Carnatic music when the first ever Tamil commentary to be published on the 'Krishna Lila Tarangini', was released at a

function held at the Sastri Hall under the joint auspices of "Saraswati" and the Sri Narayana Tirtha Educational and Charitable Trust. The author of the unique commentary is pandit V. S. V. Guruswami Sastri of Varahur.

It is surprising that no Tamil commentary on this work was written for nearly three centuries after the death of Narayana Tirtha despite the continued efforts of the elite of Varahur to keep alive the bhajana tradition introduced by the saint. The present commentator, Pandit Guruswami Sastri, belongs to Varahur and is a storehouse of knowledge about its cultural traditions. He is a many-sided scholar with more than twenty-five works to his credit on a variety of subjects ranging from literature to metaphysics. While working as professor at the Sanskrit College at Trivandrum he edited, with a Tamil translation, many of the works of Svati Tirunal.

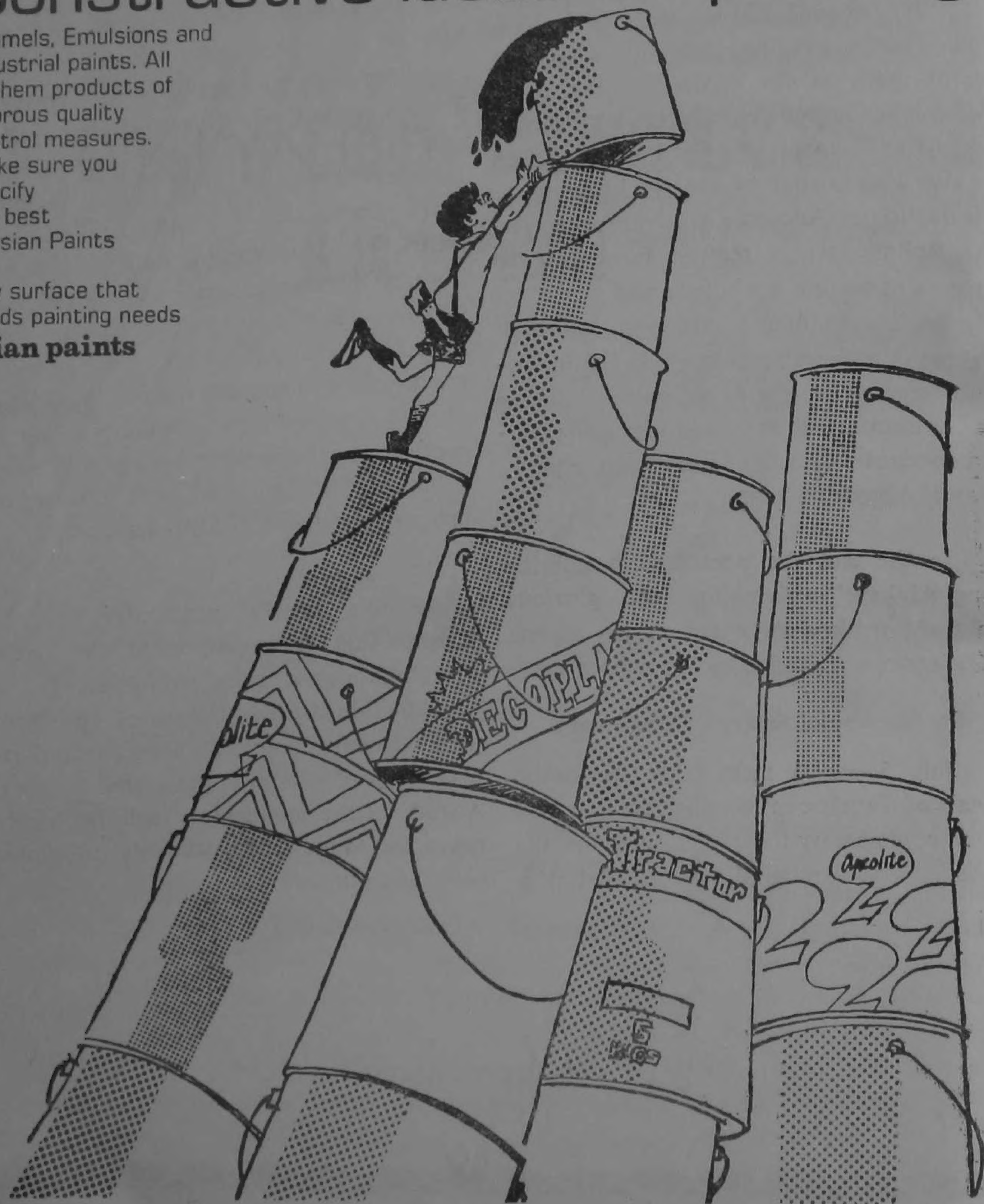
Pandit Sastri's commentary on the Krishna Lila Tarangini, called 'Venkatesa Priya', is not a mere paraphrase but a 'Vyakhya' in the literal sense of the word with exhaustive notes, clarifications and explanations of allusions from the Puranas. A study of the commentary will be highly rewarding to musicians, students of music plays and scholars.

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BUDALUR KRISHNAMURTHY SASTRIGAL CELEBRATIONS

Rupert Brooke in one of his famous poems said that there was for ever a corner of England in every foreign clime. One might say this of Kalakshetra as well. Gandhinagar was the venue of a stirring of memories of the great Gottuvadyam maestro on Sunday. His disciples, T. Pasupathi (Principal of the S. V. Arts, College of Music, Tirupati), Adyar Lakshmanan, the Bharatanatya maestro, S. R. Janakiraman, Mani Krishnaswamy and other former students of Kalakshetra arranged a 3-day series of concerts as a memorial function to Budalur. In a beautiful, circular, little mandapam surrounded by greenery and reminiscent of Kerala, the concerts were held. Introducing the memorial Celebrations, Sri T. Pasupathy recalled their memorable gurukulavasa under "Budalur", at one time a disciple of that giant, Konerirajapuram Vytha and later, of Harikessavanallur Muthiah Bhagavathar. Budalur's considerable erudition was wrapped in a modesty which was the hall-mark of great maestros of that brilliant generation. Their knowledge was ungrudgingly passed on to their sishyas- who absorbed as much as their native skills permitted and who are all today fairly well placed in life.

Sri S. R. Janakiraman, Head of the department of Musicology at Tirupati College, himself a fine speaker, scholar and musician, gave us a fine sample of the old wine by singing Tiger's Vachaspati Varnam with its stirring movement, gait and raga chaya. When he rendered the Tyagaraja Kriti, "Mariada Kathura" in Sankarabaranam with series of tumbling sangathis mounted on the Pallavi above, one's mind harked back to the great days of Nayana Pillai and Chittoor Subramanya Pillai. SRJ did the neraval and swaras (to drive home Tyagaraja's sardonic Charanam) in the lines "Ragamu, Talamu, Rakthi, Bhakthi, Jnana, Yogamy mariyanuraga muleni. Bhagavathudha rachayanule Kani" (musicians are content to fill their stomachs though they have none of the essentials of raga, tala, rakthi etc.)

SRJ also sang that rarest of rare Kritis of Tyagaraja "Varasikhi Vahana" in Supra-deepam (17th Mela) on Lord Subramanya. As far as the present generation of performers is concerned, these are gems lying in the dust. The chance to hear such kritis made this sort of memorial concert a pleasure.

The young prodigies Sasikeeran and his sister Kiranavali gave a vocal recital in which Sasikeeran showed himself to be not only precocious but blessed with a sharp instinct for the finer values of Carnatic music. Kiranavali was not upstaged either. Both have an incredible laya gnana too. Meera Narayan (violin) and Srimushnam Raja (mridangam) strove to make the recital a memorable one. Perhaps, Heaven lies about these Prodigies in their infancy, as Wordsworth said,

Others who participated in the celebrations were, besides Pasupathi himself, Smt Mani Krishnaswamy whose musicianship owes so much to the galaxy of Kalakshetra gurus, O.S. Thyagarajan and others.

Sangitha Kalamidhi Budalur (winner of President's Award too) must have been very pleased indeed with the sincere and ardent Sishya-dharma of his former students.

KSM.

Great Nagaswara Vidwans: Tirumarugal Natesan

By

Sulamangalam Vaidyanatha Bhagavathar

"Amongst the brilliant Nagaswarakaras that South India can boast of, Tirumarugal Natesan occupies a prominent place. Not only had he attained a high degree of excellence in playing the nagaswaram, but he had dived deep into the eternal spring of Nada and unravelled some of its mysteries to the public. Words cannot adequately describe the beauty of his playing. It may truly be said that when he took up the instrument, even inanimate objects appeared to respond to his playing, his exposition of raga was so perfect that it may be said that the respective Raga Devatas appeared in all their stature and resplendent glory in the listeners' minds.

Joint concert

The leading residents of Karaikudi once arranged a joint concert by Natesan and his gifted contemporary Mannargudi Chinna Pakkiri. Eminent rasikas and scholars had assembled on the occasion to witness this art contest and adjudge the comparative merits of the two vidwans. Natesan himself requested his friend Chinna Pakkiri to commence. The latter responded and gave a brilliant exposition of the "Kiravani" raga; his alapana was so thorough and exhaustive that the listeners thought that he had left no melodic phrase of the raga unutilised. The lightning speed with which the glittering musical phrases were literally showered in the later stages

of alapana was simply a marvel to the vast assembly. When the alapana was formally concluded and Natesan was to begin, many wondered if he should at all attempt to play the same raga again inasmuch as Chinna Pakkiri had practically exhausted all its possibilities.

Greater Response

Natesan, undaunted and with perfect composure, began the same raga. The entire audience was soon in raptures over the remarkably delightful, melodic Nada that flowed from his instrument. They were spell-bound. Chinna Pakkiri himself was touched and joyously praised Natesan. Subsequently, the two took up a Pallavi and gave a marvellous exposition of the same by turns. When the concert came to a close, both were lustily cheered. The audience acclaimed with one voice that the two eminent performers were literally the two eyes of the Nagaswara, Natesan being the right eye and Pakkiri the left. They were honoured equally with presents. Perhaps the greatest compliment to Natesan was that even Saraba Sastri, the famous flutist of South India, admired his playing.

—Once in Konapet (a place in Pudukottai State) Natesan had been engaged to play the nagaswara on all the four days of a marriage in Lakshmanan Chettiar's house.

Sarabha Sastrigal and myself had also been invited to give music performances. Sastrigal took up Kamboji and expounded the raga pallavi marvellously. Natesan who was also a listener was obviously set seriously thinking over it till he took up his instrument the next day. At his request, myself and Sarabha Sastrigal stayed till the next morning to hear him. To our surprise, Natesan took up the same Kamboji and rendered it as melodiously as on flute. In fact, he gave us the impression that Sastrigal himself was playing on his flute. Then Sastrigal complimented him by saying that "he was an Ekasanthagrahi".

Natesan & Semponnarkoil

Natesan's exposition of the Ragas Kanada, Atana and Sahana were without a parallel. Once during the Peyalwar Utsavam in Sri Chennakesavaperumal Koil in Madras, (this festival is celebrated in

the month of June from the proceeds of an endowment created expressly as for the purpose when leading nagaswarakartas from the South are invited to give concerts year after year) both Semponnarkoil Ramaswami and Tirumarugal Natesan were invited to play together. In appreciation of their splendid performances, they were presented with gold Nagaswaras.

The then head of the Thiruvaduthurai Mutt, Sri la Sri Ambalavana Desikar, a patron of the arts, had great love and regard for Natesan. It is a pity that such a great Vidwan should have been snatched away by the cruel hand of death at the very early age of 28. Respect to elders and devotion to God were responsible for taking him up the ladder of fame. I can definitely state that no Nagaswaram had ever touched my heart as Tirumarugal Natesan's." (Translated).

(From my fifty-year old scrap-book-N.R.B.)

Comparative Study of the Music in Carnatic and Hindustani Systems

By
Mrs. S. K. Rajamanichari, B.A., B.Ed.,

PART I

Of all the sounds that are audible to the human ear, i.e. those vibrations which lie in the range of 30 to 20,000 per second, only certain combinations of sounds bearing particular relationship to one another are found to be pleasing to the human ear and bring about harmony and peace to the soul. With their rich intuitive capabilities, the ancient Hindus discovered the basic structure of these harmonious sounds and laid the foundations of the Indian Music Scale.

Indian Music Scale started with Samaveda, where three swaras, namely, Udatta, Anudatta and Swaritha were used. Gradually sapta swaras came into existence from Vedic times itself.

In Udatta - ni, ga

In Anudatta - Ri, dha

In Swaritha - Sa, ma, Pa

swaras were used. Swaritha is called Adhara Shadj. So Saman Chant, which started with 3 swaras, led to further enrolment of "laukika gana scale". Sa, ma, Pa were expanded by a device known as Sruti Bheda or Graha Bheda. Each of these notes yielded a crop of 7 scales. They were the Moorchanas of 3 Gramas, namely

Sa grama, Ma grama and Ga grama. Grama was a group of scales, while Moorchana was a group of notes derived through Modal shift. The notes of the Saman scale were known as Suddha swaras or original notes. "Further research into the law of consonance and mathematical ratios, brought to light a complement of five more notes" in the octave and they are called Vikrit, Komal or Tivra swaras for Suddha swaras (R,G,M,D,N).

With the combinations of Sa Ma and Sa Pa, Bharata in the 6th Century invented 22 srutis, and Jatis. and mentioned about swaras, srutis, gramas, 18 Jatis and 10 lakshanas of Ragas and Rasas of Ragas.

Grama - Moorchana - Jati system prevailed like the Melas of the later period. Moorchanas were upward scale while Sa ma scale was downward scale. Jatis born out of Moorchanas were like Janya ragas belonging to Melas. Sa grama originally denoted a particular heptatonic scale and it became a collective scale subsequently. "Only one collective scale called the Sa grama prevailed and was referred to, till now, by all the Musicologists as scale or Melas." While mentioning gramas, Bharata divided the Suddha swaras of the scales into 22 srutis thus,

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Swaras	-	S	R	G	M	P	D	N
Srutis	-	4	3	2	4	4	3	2

Moorchanas

Sa grama - Uttara Mandra	(S to S)
Rajani	(Ni to Ni)
Uttarrayata	(d to d)
Suddha Shadja	(P to P)
Matsari Kruta	(M to M)
Aswakranta	(G to G)
Abhirudgata	(R to R)
Ma grama - Sauvlri	(M to M)
Harinasva	(g to g)
Kalepanata	(ri to ri)
Suddha Madhya	(S to S)
Margi	(ni to ni)
Pauravi	(d to d)
Hrushyaka	(P to P)
Ga grama - Nanda	(g to g)
Visala	(ri to ri)
Sumukhi	(S to S)
Vichitra	(ni to ni)
Rohini	(d to d)
Sukha	(P to P)
Alapa	(m to m)

The four jatis of the Sa grama were Shadji, Naishadi, Dhaivati and Arshabhi. The three jatis of M grama were Gandhari, Madhyama and Panchama. These seven jatis were the seven Suddha Jatis. Matanga further classified the conception of Raga into Suddha Chayalaga and Samkirna. He defined the term grama. In it figured all the swaras that were used in sacred and secular music. (Margi and Desi). In his *Brihadessi* Matanga brought

out the importance of Desi ragas and for the first time, the word 'Rag' was used by him. Gramas played the role of 'generics' like the Melas of the later period.

The Silappadikarm of the 2nd Century makes the mention of Panns and Tirams (Mela and Raga). The Tamil teachers used seven Palais or Moorchanas through Kural Tiripu or Modal shift. Thus, there were Sempalai, Padūmdaippalai, Sevvazhipalai, Arum Palai, Kodippalai, Vilarippalai, Merchempalai. The present names of the Palais are Hari Kambhoji, Kalyani, Todi Kharahara Priya, Sankarabharanam and Nata Bhairavi. These Palais were eligible as Panns or Ragas. Srutis were known as Alaku in the position of 4,4, 3,2, 4, 3, 2. The Sama gana scale of Bharata was used by the Tamils in the name of Tonmurai Marapu.

Music means Isai]

Swara means Narambu

Names of the 7 swaras respectively are Kural, Tuttam, Kaikkilai, Uzhai, Illi, Vilari, and Taram.

According to the time of singing, Panns were classified into

- 1) Pagal Pann - Morning
- 2) Iravuppan - Night
- 3) Poduppan - any time

Of the 24 Panns, 12 were pagal Panns, 9 were Iravuppanns, and 3 were Poduppanns. Hymns are called the Panns of the Tevaram. Tiram is called Raga. Panniya Tiram was a Shadava Raga, Tiram was an

audhava raga and Tirattiram was a Swarantara raga.

Pagal Panns	Iravuppanns
Natta Pa dai	Takka Ragam
Puranirmai	Pazhantakka Ragam
Gandharam	Sikka maram
Piyandai	Kolli
gandharam.	
Kausikam	Kollikkavuanam
Indalam	Viyazhakkurini
Sadari	Megaragakkurunji
Nattaragam	Andalikkurinji
Pazham panjuram	Kurinji
Gaudhara Panchaman	
Panchamam	

Sendurutti, Tiruttanadagam, Sevvazhi are Poduppanns (any time). The Sama gana Suddha scale was akin to the scale of Kharahara Priya. The original scale of the Tamils, Tonrupodumarai was similar to that of the present day Harikambhoji. The distribution of the 22 srutis was N 4 S 4 R 3 G 2 M 4 P 3 D 2 N

The role of the Shadj as the fundamental for all music was unknown in the 2nd Century A.D. The four primary scales of the Tamils were Kurinjiyazh, Neidalyazh Palaiyazh and Marudayazh.

	<i>Peruhial</i>	<i>Aruhial</i>
J J Kurinjiyazh	GMPDNSR	MPDNSRG
Neidalyazh	DNSRGMP	NSRGMPD
Marudayazh	NSRGMPD	SRGMPDN
	<i>Puranilai</i>	<i>Ahanilai</i>
Kurinjiyazh	DNSRGMP	NSRGMPD
Neidalyazh	NSRGMPD	SRGMPDN
Palaiyazh	RGMPDNS	GMPDNSR
Marudayazh	GMPDNSR	MPDNSRG

Thus these were 16 heptatonic scales or vattapalais. A rule known as Mullai Theembani specified Tuttam or Rishabha as the starting note to convert a scale into a Pann and Raga. Another Kurinji Theembani specified Kakilai or Gandhara as take off note for others. This process of Peruhial and Aruhial, Puranilai and Ahanilai, Mullai Theembani and Kurinji Theembani was extended to Ayappalai, Trikonap-

palai and Chaturappalai, the Shadava. Audhava and Swarantara scales of Sanskrit, A harvest of 11,991 Panns known as Ad Isai was the result. The twelve divisions of an octave into the 12 Rasis of the Zodiac was the most original idea formed during the Silapadikaram, and provided a practical basis for Raga classification and for the 72 Melakarta plan.

Pann	Raga	Mela No.
1. Gandharavam	Gayakapriya	13
2. Piyandaikkandaram	"	"
3. Indalam	Lalithapanchamam	14
4. Panchamam	Ahiri	14
5. Seekamaram	Nadanamakriya	15
6. Kurinji	Malahari	15
7. Vyazhakurinji	Saurashtram	17
8. Kousikam	Bhairavi	10
9. Sendurti	Madhyamavathi	28
10. Nattapadai	Natakuranji	28
11. Takkesi	Kambhoji	28
12. Sevvazhi	Edukula Kambhoji	28
13. Panjaram	Kedaragawla	28
14. Kolli	Sindhu Kannada	28
15. Kolli Kouvanam	" "	28
16. Takkaragam	Khambhoji	28
17. Pazhamtakka	Suddhasaveri	29
18. Megharaga Kuranji	Neelambari	29
19. Pazham Panjuram	Sailadesakshi	29
20. Andallkurinji	Sailadesakshi	35
21. Puraneermai	Srikanthi	46
22. Sadari	Pantuvarali	51
23. Nattaragam	"	51
24. Tiruttandakam	Begada	29

"Nissanka" Sarangadeva in his *Sangeetha Ratnakara* (13thC) established the "antiquity" of the discovery of Bharata, Matanga and Silappadikaram.

"(That there are 3 octaves covered by Nada from the region of the navel and travelling upto the throat and the head. Everyone of these octaves comprised 22

srutis. Sruti was defined as an audible sound of the lowest vibration. Such sounds are as innumerable as the waves of the ocean. However, not all of them are related to one another in the matter of mutual consonance. A sensitive ear can detect minute vibrations in a specific family of Srutis. Their number is 22 in an Octave").

He increased the jatis of Bharata to 15 in Shadji grama, and changed the names as Shadja Kaisiki, Shadjodeechyava, Shadjamadhyama, Gandharodeechyava, Raktagandhari, Kaisiki, Madhyamodeechyava, Karmaravj, Gandhara Panchami, Andhri and Nandayanti. He realised the value of Matanga's contribution in formulating the Raga scheme and accepted the 13 elements of Raga. The Raga is said to be a scion of the Shadj grama and evolved from the Uttaramandara Moorchana. He also recognised fifteen varieties of gamaka-Tripa, Sphurita, Kampita Leena, Andolita, Vali, Tribhinna, Kurula, Ahata, Ullasita, Humphita, Plavita, Mudrita, Namita and Misrita.

He estimated 264 Ragas, but named only 253 as Poorva Prasiddha, and fifty two as Adhuna Prasiddha. He analysed and tabulated principles of Raga. Sarangdeva's *Sangeet Ratnakara* mentions the establishment of Moorchanas in Middle Saptak, creation of vikrit swaras, defect in Madhyama grama, and creation of Prati Madhyama.

Ramamatya's (16th C) Swara Mela *Kalanidhi* presents a chart regarding 22 srutis and swara sthanas, old and new. The chart is given at the end of this article.

Samagana Saptaka, the original suddha scale, resembles the present day Kharahara-Priya of the south and the Kapi *Thāt* of the North. *Thāt* means Mela.

For the first time, Ramamatya used the word Mela in the 'genus'. He made a first list of 20 Melas, which is the first attempt at a "clear enunciation" of scale notes, S and P remaining constant.

1. Mukhari
2. Malava gaula
3. Sri Raga
4. Saranga nata
5. Hindola
6. Suddharamakriya
7. Desakshi
8. Kannadagowla
9. Suddha nati
10. Ahari
11. Nadanamakriya
12. Suddhavarali
13. Reetigowla
14. Vasanta Bhairavi
15. Kedaragowla
16. Hejjuji
17. Samavarali
18. Revagupti
19. Samanta
20. Kambhoji

Mukhari as the Suddha sama saptaka was the Pramanika Raga accepted by Ramamatya. This error was later corrected and Kanakangi was listed as the first Pramanika Raga by Venkata Makhi, while Purandaradasa chose Mayamalavagawla as the starting Raga for teaching Carnatic Music to the beginners, because of the Sruti interval between RG & DN. We are indebted to Ramamatya for the clear exposition of Mela and Raga, for bringing Madhya Shadja as the common fundamental and for the technique of Madhya Mela Veena as the "first milestone in scientific development and systematic classification".

Somanatha Kavi, author of *Raga Vibhaddha*, (belongs to Andhra) made a great advance on all previous records in treatment of Swara and Sruti, Mela and Raga. Justifying Bharata and others, he said that "the vertical nerves in the region of the chest, sushumna, Ila and Pingala are connected to a tiny knot of 22 delicate fibrous nerves, running cross-wise." "A similar apparatus functions in the throat and a third in the head. They have a bearing on the vocal chords and determine the 22 srutis in each of the 3 octaves." The seven swaras stand on

4	7	9	14	17	20	22
S	R	G	M	P	D	N

He said that all the 22 srutis can figure as swaras if a judicious selection is made out of them in conformity with the basic principle of "Vadi Samvadi relationship," "Otherwise a swara that stands on its first sruti lacks the capacity to please. So, also standing still on a swara sthana will be quite barren of melodic effect. A gamaka, adorned by a swara sthana, quickens it into life". This is the first clear exposition of the place of Vikrit swaras.

Sadharana Gandhara, a sruti higher than the old Suddha Nishada which stood on the 22nd sruti led to the confusion of vivadi swaras and were classed as Shatsruti Rishabha and Shatsruti Dhaivata. "The acceptance of Shadja as a common tonic for all music and the growing attention to gamaka cleared the deck of all stuff of dubious value and sorted out the essentials of aesthetic art at the base."

Even though the Tamils through the technique of Aruhial, Peruhial, Ahanilai,

Puranilai, Peidal etc. evolved 11,991 scale known as Adi Isai, they found a large number of them useless for practical music. So, they chose 103 only out of them as Melas. Similarly, Somanatha hit upon a scale of 15 notes besides Shadji and Panchama and reeled off 960 Melas through it. He found most of them "barren." Finally, he arrived at 23 Melas.

1. Mukhari – Turushka Todi
2. Revagupti
3. Samavarali – Vasanta varali
4. Todi
5. Nadaramaki
6. Bhairava–Powravika
7. Vasanta—Dakka, Hejjuja, Hindola
8. Vasanta Bhairavi—Maravika
9. Malavagawla,—Chaitigawdi, Poorvi, Padi, Devagandhari, Gundakriya, Kuranji, Bahulli Ramakri, Pavaka, Asaveri, Panchama, Bangala, Subhalalitha, Gurjari, Paraj, Suddhagawla.
10. Reetigawla
11. Abhira
12. Hammira—Vihangada, Kedara
13. Suddhavarali
14. Suddha Ramakri, Lalitha, Taravam, Desi
15. Sri Raga – Malavsri, Dhanyasiki, Bhairavi, Dhavala, Saindhavi
16. Kalyana
17. Kambhodi—Devakri

18. Mallari – Nattamallari, Poorva gowda, Bhoopali, Gowda, Dwiteeya, Kedara, Salankanata, Velavli, Madhyamavati, Saveri, Saurashtra
19. Samanta
20. Karnataka gowda, Athana, Nagadhwani, Suddha Bangala, Varanataka
21. Desakshi
22. Suddha nata
23. Saranga

Four decades after Somanatha, Ahobala published his *Sangeetha Parijata*. He dealt with the 13 notes, Madhyamastahyi Shadja, Komal Rishabha, Gandhara, Teevra Gandhara, Madhyama, Teevratama Madhyama, Panchama, Komal Dhaivata, Nishada, Teevra Nishada, and Tara Shadja (these names are as in North Indian Music) The swarasthanas are the same as at present. The Sama gana saptaka and the five Vikrit notes are also there.

It might be noted here that Saranga deva, Ramamatya, and Somanatha fell into confusion over the prefix Suddha which had disastrous consequences.

Veena was fixed in the following ratios.
From Meru

S – O^o – 36th length – 1

Komal Rishabha – $22\frac{2}{3}$ – $33\frac{1}{3}$ – 27/25

Rishabha – 4^o – $3\frac{1}{2}$ – 9/8

Gandhara – 6^o – 30^o – 6/5

Teevra Gandhara – $7\frac{1}{2}$ – $28\frac{1}{2}$ – 24/19

Madhyama – 9^o – 27^o – 4/3

Teevratama M – 11^o – 25^o – 36/25

Panchama – 12^o – 24^o – 3/2

Komal Dhaivata – $13\frac{2}{2}$ / $22\frac{2}{9}$ – 81/50

Dhaivata – $14\frac{2}{3}$ – $21\frac{1}{3}$ / 27/16

Nishada – 16^o – 20^o – 9/5

Teevra Nishada – 17^o – 19^o – 36/19

It is interesting and important to note here that Somanatha's *Ragvibodh* is a very useful and special book for North Indian Musicians.

Damodar's *Sangeeth Darpana* makes mention of Rag Ragini System, starting with Siva Mathi. Damodar also gives a vivid description of Nadotpatti, Sruti, Swar grama, Moorchana, and mentions 3 differences – Suddha Chayalag and Samkirna.

So, here we aptly come to the Hindustani classification system of Raga-Ragini. It is not out of our way to trace back to the old legend regarding the creation of Music. After seeing Parvati's Sayana Mudra, Lord Siva made Rudra Veena and from his 5 faces created 5 Ragas after which 6 Ragas are born out of Parvathi's Srimukh

From the face of East, West, North, South and Sky, of Shiva, Bhairava, Hindol, Megh, Deepak and Sri Rag are born and from Parvati, Kaisik.

<i>Raga</i>	<i>Siva Math</i>	<i>Its Raginis</i>
1. Sri	Malavi, Triveni, Gauri, Kedar, Madhu, Madhavi, Pahadika	
2. Vasant	Desi, Devagiri, Varati, Todi, Lalitha, Hindoli	
3. Pancham	Vibhasha, Bhoopali, Karnati, Badahamsika, Malivi, Patamanjari	
4. Megh	Mallari, Saurati, Saveri, Kausiki, Gandhari, Hara Sringara	
5. Bhairav	Bhairavi, Gurjari, Ramakri, Gunakiri, Bangali, Saindhavi	
6. Natanarayani	Kamodi, Abhiri, Natika, Kalyani, Sarangi, Nattu Hambira	

Bharat Math

1. Bhairav	Madhumadhavi, Lalitha, Barari, Bhairavi, Bahuli
2. Malkauns	Gurjari, Nidyavathi, Todi, Khalivathi, Kakubh
3. Hindol	Ramkali, Malavi, Asaveri, Dabari, Kaiki
4. Deepak	Kedari, Gaura, Rudravathi, Kamod, Gurjari
5. Sri	Saindhavi, Kapi, Tumari, Vichitra, Sohani
6. Megh	Mallari, Saranga, Desi, Rathi Vallabha Kanara

Kallinath Math

1. Sri	Gauri, Kolahal, Dhavla, Varorajee, Malkauns, Gandhar
2. Pancham	Triveni, Kastantarethak, Ahiri, Kokabh, Verari, Asoveni
3. Bhairavi	Bhairavi, Gurjari, Bilabali, Bihag, Karnati, Kanada.
4. Megh	Bangali, Madhura, Kamod, Dhanasri, Devateerthi, Devali
5. Natanarayani	Trimbaki, Tilangi, Poorvi, Gandhari, Shama, Sindh Mallari
6. Vasant	Andhali, Gunakali, Patamanjari, Gandagiri, Dhanki, Devasag

Hanumanth

1. Bhairav	Bangali, Saindhavi, Bhairavi, Barari Madamadi
2. Malkauns	Todi, Gunakari, Gouri, Khambavathi, Kakubh
3. Hindol	Ramakali, Desakh, Lalitha, Bilavali, Patamanjari
4. Deepak	Desi, Kamodi, Kedari, Kannada, Natika
5. Sri	Malasri, Asaveri, Dhanasri, Basanti, Marwa
6. Megh	Tanak, Mallari, Gurjari, Bhoopali, Deskar

In old books, there is a further elaboration of Putrika Ragas, and Putra Vadhu Ragas of these Raginis. People believed that Ragas are born out of Devas and Devathas and so Raga-Ragini Method was observed in the same way Raga Swaroopas are described and pictures are painted and these paintings are still preserved. The name of the Ragas, mentioned in the Raga-Ragini Method have undergone lot of change. In due course Mela Method has replaced this Method, in Hindustani Music System:

In 15th Century, Lochana Kavi in his *Raga Tarāngini* has accepted Gramas and Moorchanas as basis for Ragas and brought out the word 'Mel'. According to his version, 16,000 Ragas are considered as 16,000 gopikas, meant for Krishna, the Sama gana Priya. Out of these 70 Ragas were popular. There were 12 Melas.

1. Bhairavi	— Bhairavi, Neelambari
2. Todi	— Todi
3. Gauri	— Malav, Sri gauri, Chaitigauri, Pahadigauri, Desi Todi, Desikaar, gauri, Trivan, Multaani, Dhanasri, Vasant, Ramakari, Gurjari, Bahuii, Reva, Bhatiyaar, Shat, Pancham, Jayatasri, Asaveri, Devagandhari, Sandhavyasaveri, Gunakari
4. Karnat	— Kanar, Vejiswari, Kanar, Khambavathi, Saurat, Paraj, Maaru, Jaijaivanthi, Kakubha, Kamodi, gauri, Malakaisik, Hindol, Sugrahi, Adana. Gaur Kanar, Srirag.
5. Kedar	— Kedarnat, Abhirnat, Khambavathi, Sankarabharanam, Bihagara, Hammir, Shyam, Chayanat, Bhoopali, Bhimpalasi, Kausik, Maaru.
6. Imari	— Iman, Suddha Kalyan, Pooriya, Jayat Kalyan
7. Saarang	— Saarang, Patamanjari, Brindavani, Samant, Badhamsak
8. Megh	— Meghmallari, Gaudasarang, Naat, Velavali, Alaiya, Suhu, Desi, Suhu, Deskhay, Suddhanat
9. Dhanasri	— Dhanasri, Lalith
10. Poorvi	— Poorvi
11. Mukhari	— Mukhari
12. Deepak	— Deepak

After Lochana Kavi, Sri Hridaya Narayana Dev, in 1655, has made mention of Melas in the following way:

1. Bhairavi	— Suddhaswar	6. Yaman
2. Karnat		7. Megh
3. Mukhari		8. Dee ak
4. Todi		9. Gauri
5. Kedar		10. Sarang
		11. Poorvi
		12. Dhanasri

TABLE

<i>Srutis</i>	<i>Samagrama</i>	<i>Ratnakara</i>	<i>Swara Melakalanidhi</i>	<i>Revised by Ramamatya</i>	<i>Present</i>
1	—	Nishada	Kaisiki N	Shadsruti Daivatham	—
2	—	Kakali N	Kakali N	—	Kakali N
3	—	Chyutashadja	Chyutashadja	Chyutashadja	—
4	Shadja	Shadja	Shadja	—	Shadja
5	—	—	—	—	—
6	—	—	—	—	Suddha R
7	Rishabha	Vikrita R	Vikrita R	Panchasruti R	Trisuti R
8	—	—	—	—	—
9	Gandhara	—	—	Panchasruti R	Sadharana G
10	—	Sadharana G	Sadharana G	Shatsruti R	—
11	—	Antara G	Antara G	—	Antara G
12	—	Chyuta M	Chyuta M	Chyuta M	—
13	Madhyama	Achyuta M	Madhyama	—	Madhyama
14	—	—	—	—	—
15	—	—	—	—	Prati M
16	—	Vikriti P	Chyuta P	Chyuta P	—
17	Panchama	Panchama	—	Panchama	—
18	—	—	—	—	—
19	—	—	—	Suddha-D	—
20	Dhaivata	Vikrita D	Vikrita D	—	Trisruti D
21	—	—	—	—	—
22	Nishada	—	—	Panchasruti D	Kaisiki N

Cultural Scene In Karnataka

By

T. B. NARASIMHACHAR

Comparatively speaking, the June-August quarter has witnessed a low level of cultural activities, perhaps in anticipation of interruption by the monsoon. But the monsoon did not oblige. The Weekly Every Friday Evening Cultural programmes of music and dance at the State Youth Centre went through in a routine way, with lacklustre enthusiasm and participation on the part of the principal organisers, viz., the Department of Kannada and Culture and the I.C.C.R. (State Centre), marked by depleted attendance. Often it was clear that the artistes concerned ensured some attendance through invitations.

The counterpart of the above venture viz., the Every Monday evening Art exhibition organised by the State Chitra Kala Parishat and the Youth Writers and Artists Guild concluded about the middle of July. The art works of about 110 artists, mainly from Karnataka but also from Madras and Hyderabad, came to be viewed during this year-long weekly shows. Though the *raison d'etre* for these shows was the promotion of art appreciation amongst the general public, as also to help upcoming artists, the results were poor. The participants consisted mainly of amateurs and young aspirants, who are yet to make the grade and get accepted by the cognoscenti. Subject to the above remarks, the exhibits represented quite a wide range of styles and techniques.

Marathon Dance

These are days for setting up world records in all walks of life-imaginable and unimaginable. Guinness Book of World Records appears to be the source of inspiration for such attempts. While Saralakumari of Andhra went in for a record of non-stop dance in the Kuchipudi medium, a young collegian, K.R.S. Prasanna of Bangalore, who is a recognised dancer, set his mind on achieving the feat of non-stop dancing for 24 hours, in Bharathanatyam. This attracted a lot of publicity through the media. G. Gurumurthi who accompanied him on mridangam throughout also claimed a record. Prasanna presented about 84 items (of course some of them repetitions) in seven continuous sessions with intervals of about 20 minutes between sessions of 3-4 1/2 hours each at a stretch during which he was medically examined. During this feat he exhibited his skill in Nritta, Nritya and Abhinaya. Many members of the dancing fraternity cooperated with him in vocal and instrumental music.

Flute Mali Mourned

Bangalore, which has a number of disciples-direct and Ekalayva (Manasika) like Shivaramaiah, C. M. Madhuranath, B. G. Srinivas, B. N. Suresh and B. M. Sundar Rao, was shocked to receive the news of the death of the wizard of the reed-

T.R. Mahalingam, as he had spent the best part of his later years here. Many meetings were held to condole his death but the one held under the auspices of the Academy of Music at the Chowdiah Memorial hall was attended by a representative gathering of his disciples, and admirers.

Many stalwart musicians of Karnataka died during this period. Notably Mrs. Lakshmibai Bhawe, a veteran vocalist-teacher of Hindusthani music, Dr. B. Devendrappa, the octogenarian ambidexterous vocalist and instrumentalist of Mysore, D. Subbaramiah, another octogenarian vocalist of repute of Bangalore and Dr. Masti Venkatesa Iyengar, the nonagenarian Jnanpeeth Award winning Kannada litterateur were all mourned at a State level.

The Bhavan

The cultural wing of the Bangalore centre of the Bharathiya Vidya Bhavan has been in the forefront for some years past in arranging lecture-demonstrations and other cultural programmes almost twice a week and more, under the able guidance of its director Dr. H. K. Ranganath assisted by Sri S. Krishnamurthi, the grandson of Mysore Vasudevachar. Recently Dr. S. Ramanathan gave a lecture-demonstration on a favourite subject of his, viz., 'A day with Tyagaraja' with which many are familiar by now.

Krishnam Vande Jagadgurun

Smt. Sugandha Daman, an heir to the Sri Tyagaraja Sishya Parampara, of the Tillaisthanam Rama Iyengar tradition

through Dr. Srinivasa Raghavan (Cheema) of Madras gave a lecture demonstration on the glory of Lord Sri Krishna in a musical feature entitled 'Sri Krishnam Vande Jagadgurun' at the Bhavan. It was an attempt at stringing together about 18 compositions by saint composers from all over India who have sung paeans of praise about Lord Krishna in as many as 5 languages. While being musically rewarding, the accent on lyrics and the explanatory comments laid sufficient stress on their lyrical content, using about 16 ragas.

Purandara Centenary.

There were some spill-over programmes connected with the 5th Birth centenary of Saint Purandaradasa. To the many religious festivals which have turned out to be musical festivals, Sri Raghavendraswami Aradhana is now added and in a number of places, Brindavans for the Saint have sprung up. Prominent and attracting a very large crowd is the one in the Swimming Pool extension. It had arranged a series of upanyasams, music competitions and music concerts lasting for over a week. The ancient temple of Venugopalaswamy at Malleswaram has joined the race by arranging a week-long music festival by eminent artistes like Maharajapuram Santhanam, Lalgudi Jayaraman, T. V. Sankaranarayanan, N. Ramani, P. S. Narayanaswamy and Trichur Ramachandran. But the inaugural concert is by three budding youngsters Lalgudi Vijayalakshmi (violin), Sikkil Mala Chandrasekharan (flute) and Jayanthi Radhakrishnan (veena). All the three young girls hail from reputed musical families and their appearance should be interesting.

(Continued on Page 33)

Cultural Scene in Bombay

By

Dr. SULOCHANA RAJENDRAN

"He speaks through the Veena and we respond the same way, no verbal communication between him and us. He has tremendous patience, as a teacher he wouldn't mind repeating a sangathi a score or more times until one of us gets it on to play" - That was Smt. Mallika Varadarajan expressing her sentiments (echoing, sure, her fellow-students too) about her guru Sangeeta Kalanidhi K.S. Narayanaswamy who recently laid down the principalship of the Sabha's Sangeetha Vidyalaya after a meritorious service of a decade and a half. Could there be a better tribute to a guru?

KSN'S Farewell Concert

True, the modest and unassuming master is a man of few words. He speaks through his fingers and that too in a concise and quintessential way. Even in his lecture-demonstrations, Prof. KSN gives prominence to playing of the melody than to words. And his observations are drawn more from practical enunciations, his own instinctive responses to their nuances and listening to the maestros than from mere theoretical studies.

That Prof. KSN practises what he preaches was amply borne out by the concert he gave at the Sabha's monthly programme in June. It was music of quality, of depth, a glow in brevity and grace in

style-a farewell message in his own idiom to the Bombay rasikas and the numerous students who certainly miss him. The ragas Anandabhairavi, Yadukala Kambhoji, Sankarabharanam and Sriranjani, besides the Kritis, reflected the profundity of his erudition and proportion in enunciations.

His disciple-cum-colleague, Kalyani Sarma, commendably played the second Veena resonating his aesthetics and responding to his 'feelers'. That the tradition he set in the school, would be continued, needs no emphasis.

Fine Variety

The programmes the Sabha presented during the quarter comprised a variety that was a pleasant mix for the members. That vintage music has its own charm and enduring qualities, even though far from reaching sublime heights, was evident in the recital B.V. Raman and B.V. Lakshmanan presented in July, one that was longed for.

B.V. Raman, Lakshmanan

The slow, stately pace they maintained, the style of the great 'tiger' they emulated and the laya intricacies they deployed with uncanny spontaneity, did lend their music a shine far more brilliant than any present day dazzle. The years of

'grind and sadhaka' behind them would not fail them even if age tried its vagaries on their voice. The alapanas of Purvikalyani, Sahana and Saveri had a grace, poise and power reflective of the 'ghathra saugeetham' in them. So were the kritis, "Ninnuvinagamari" with technical finesse and a delectable niraval facet. "Giripai" in its stately grandeur; and the Ragam Thanam Pallavi (Saveri) taking listeners through a gamut of melodic nuances and emotional phases. Some modulation in voice, many felt, would have enabled them to reach better heights.

Nedunuri

A performer par excellence making it a joy for the performer as well as the listener, was Nedunuri Krishnamurthy, a musician with a fine sense of imagination and vidwat. That he has been a 'regular' at the sabha concerts speaks for the rapport he has with the rasikas. In a programme that was packed with kritis (July programme) he delved elaborately and ecstatically in three ragas, each highlighting a particular facet—Arabhi, its beauty and enchantment, Kambhoji, its dignity and delicacy, and Kalyani, its elusive charm in pleasing modulations. And "Tsalakalla", "Evarimata" and the Tisra Jhampa—Khanda Nada Pallavi were more than artistic renditions.

Accompanists

One of the violinists of the younger generation steadily on the rise and one quite sought after—Mysore Nagaraj—accompanied both the artistes. He stood up well to both the styles with confidence and alacrity

with his sweet tone. He was a match to the vidwat of Raman-Lakshmanan pair. And with poise he adapted himself well to the exacting requirements of Nēdunuri. Nagaraj's alapanas had a sedate artistry that one comes across in topnotchers. With both the concerts having mridanga Chakravarthy T.K. Murthy for mridangam, one could not but have a lilting laya boost that was inspiring and substantial.

Neyyattinkara Vasudevan

With voice and vision acquiring a polished glow, it was a climb from strength to strength for Neyyattinkara Vasudevan. However, the sedate and the poised music tempered with technical artistry and fine aesthetics which marked his chamber concert appearance not long ago in a city recital eluded him in this big sabha concert. (August). Perhaps the huge audience of varying tastes impelled him to adopt a high-strung technique? Not that there was anything amiss in his vidwat or vivahara. It was a bit fast-paced and what his open voiced resonance achieved by way of rapport in the chamber concert, his over modulations here could hardly reach. His Nattakuranji and Kalyani had ebullience and aesthetic flourishes. Nevertheless, it was Saveri, somewhat sedate and emotive, that found him in his true mettle and the Maharaja's, "Anjaneya" again brought out the true musician in him.

Accompanists Venkatachalam (violin) and Mavellikkara Krishnan Kutty Nair (Mridangam) with Vaikom Gopalakrishnan (ghatam) teamed up well.

Santanagopalan

Another variety, rather a style that has been more in the music 'news' is one that is exciting and spectacular. But how far it would be sustained or how well would it progress is anybody's guess. The young talent, Neyveli Santanagopalan whom the Sabha encouraged (June) holds great promise, but will succeed only if he keeps a tight rein on his pyrotechnics and strives for sustained expressiveness. One found, as a contrast, a tempered approach in Sriram Parasuram's violin and Tanjore Ramdas' mridangam. The August session had a drama too—"Karai Padinda Karangal"—Staged by Rasikapriya Recreations, Bombay.

A great patron of arts

Hardly had the art world recovered from the shock of the death of Flautist Mali than it was struck again by the sad demise of veteran art patron, Soli Batlivala. A lawyer-diplomat-freedom fighter all rolled into one, he was a philanthropist with a difference. At a time when art patronage

has been democratised he was a one-man legend; an 'Akshayapatra' to whom many artistes owe their introduction to the field. As a trustee of the Bhulabhai Memorial Trust he made the institution a landmark in the cultural history of the city, a live force in the fine arts world. Many an institution of dance, music, painting and other fine arts had its humble beginnings at the 'Akashganga', the premises of the BMI in the early days.

Not only budding artistes and budding institutions but also eminent masters and gurus too had their fill of publicity and patronage from Soli Mama. The workshops in music and dance he organised, the scholarships he distributed among artistes and researchers were aplenty, but the one that stands out was the Dance seminar he was instrumental for, the one convened at Madras by the Krishna Gaha Sabha during the December festival, which has now become a regular feature and a must for every dancer.

A void that would be difficult to fill.

(Continued from page 30)

Roll call of Honour

Dr. R. Satyanarayana, an eminent scholar in music and dance, who has many research papers, lecture demonstrations, commentaries on ancient works on music and dance to his credit has been selected to preside over the 18th annual Music conference and Festival of the prestigious Bangalore Gayana Samaja, to be held during the latter half of October this year. He hails from a family of musi-

cians and though he worked and was retained as a Professor in a private college in Mysore, he has been devoting most of his time, working for the Varalakshmi Academy of Fine Arts in Mysore. His monumental thesis on Someswara's 'Veena Lakshana Vimarse' has earned him a Doctorate of the Mysore University. The Khairagarh University has conferred on him a 'Doctorate honoris causa' in recognition of his services in the field of music and dance.

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News and Notes

YACM

Is it the lead given by I.T.C. and a few other business enterprises or is it the beginning of a new chapter in the patronage accorded to classical music? During the last few weeks, there has been a fresh wind blowing through the music halls of Madras. The Youth Association for Classical Music (YACM) celebrated its first anniversary with a festival lasting from 1st to 8th August '86 held at the Music Academy's premises, the cardinal feature of which was the presentation of a number of teenage musicians – vocalists, violinists and percussionists all of whom performed very creditably. The inaugural function itself was a colourful one, and Sri T.T. Vasu in his address pointed to the growth of YACM as proof that the future of classical music was no longer in doubt. Thiru R.M. Veerappan, the Minister of Tamil Nadu who spoke on the occasion, felt confident that YACM would help the youth of the country to develop a strong bias in favour of classical music. Mr. B. Venkataraman, the President of YACM, stressed the fact that the organisation's aim was not only to promote classical music but to foster budding talent. How far the first object has been achieved it is too early to assess but there is no doubt that a lot of fresh talent was on view – and they were quite good, too.

The sponsors did not forget to include lecture-demonstrations in their week's fare. Lalgudi Jayaraman in a tidy lecture expati-

ated upon the need for promoting appreciation by listeners, with some fresh points of view. Versatile T.V. Gopalakrishnan, in a striking demonstration, brought out the nuances of the idioms and expressions of Hindusthani music. The same swara or gamaka, handled with the slightest of inflections or adjustment of vocal chords, brought in a basic change in the type of music – it was so revealing basically.

Promoters

What was so satisfactory about it all was that the artists were well paid for their stint. That bespeaks a largeness of heart as well as a healthy entrepreneurial outlook, both often missing in institutions. The promoters of YACM were successful in roping in a bevy of well known enterprises for financing their project – Shriram Group, Standard Motors, Brakes (India), Sony Orson, Madras Refineries, Amrutanjan, Kala Mandir Trust, Rams, Sanathana Dharma Gurukulam Ltd. Sanes Trans, Readymoney Shoppers Club.

Not to be outdone in any aspect, the organisers also arranged a valedictory celebration on 9th August 1986 at which Dr. Jeevaraj Alva distributed prizes and certificates. Dr. Semmangudi Srinivasa Iyer was the chief guest. The industrialist Sri C.V. Karthik Narayanan, presided.

Well done YACM, Go Ahead.

Gokulashtami Festival-Krishna Gana Sabha

Mr. Justice Mohan of the Madras High Court inaugurated the 31st Gokulashtami Sangeetha Uthsavam of the Krishna Gana Sabha on 2nd August 86. As usual, the Sabha has given its members an attractive packet of music and lecture demonstrations, with an eye on new talent given its chance in the smaller programme of the evenings. It must be conceded that Sri R. Yegnaraman's roving eye for new artists does fall on many a promising vocalist, violinist and mridangist; and they seldom fail to impress. Talent scouting can succeed only when, after getting some preliminary reports, the Secretary gives them a concrete chance to show their mettle. Sri Yegnaraman's veteran instincts served him well and quite a number of artists of promise were discovered. Of course, it is up to those artists to plan carefully for further improvement, to climb the 'greasy pole' of success.

As functions go, the K.G.S. always plans well and ensures smoothness. Justice Mohan was inclined to be discursive but he spoke with knowledge about our musical system and its great exponents. Umayalpuram Sivaraman was presented with the Birudu of "Sangeetha Choodamani" by Semmangudi Srinivasa Iyer who, as always, spoke with wit and to the point. Dr. S. Ramanathan and Sri Maharajapuram Santhanam also felicitated Sri Sivaraman. It was a thoughtful gesture of the Sabha to have featured three young maidens in the concert that followed, with Sikkil Mala on the Flute, Lalgudi Vijayalakshmi (Violin) and Jayanthi Radhakrishnan

(Veena). Good as the recital was, the problem of the low tonal strength of the Veena particularly in juxtaposition with the much amplified violin and flute, impaired the enjoyment of this triangular presentation. It remains to be seen if the trio concept is to succeed.

Sadasiva Brahmendra Programme- of "Saraswathi"

"SARASWATHI" and its leader, Sri N. V. Subramaniam, scored another hit by presenting a scholarly discourse by Sri B. Madhavan Retd. Additional General Manager of the Southern Railway, on the life and mission of that great Saint, Sadasiva Brahmendrar, on whom the divine spark of enlightenment and God-realisation fell quite early in his life. Mr. Madhavan is a conscientious scholar and his discourses like those on Sankara, Ramayanam, Bhagavatham etc. are informed by a profound awareness of the true depths of the themes he talks about and by utter modesty withal. Mr. Madhavan is so steeped in Sanskrit culture that no subject is too abstruse for him to expatiate on. Despite a hoarse throat, he also sang a number of Brahmendral's songs and took great pains to rise to the demanding level of his theme.

It was also a felicitous idea of Sri NVS to have arranged a programme of all the Kritis (22) of Brahmendral. Kumaris Dr. Pramila, Abirama Sundari and Smt. Sudha Krishnan gave a fine exhibition of singing, without the frills of raga or swaras. The singers touched emotional chords in the

minds of the large audience present. Bhakti flooding over those demonstrations enveloped the large audience present.

A special Souvenir containing articles on Sri Sadasiva by learned authors like Sri T. S. Parthasarthy was also released on the occasion. The Souvenir will be prized for its valuable contents, which include inter alia the texts of the kritis of Brahmendral, along with their meaning, the ragas originally chosen but now supplanted by new ragas. Sri TSP has indeed done a wonderful job and made the publication a 'must' for every music library. Well done "Saraswathi"!

"SHANMUKHA"

"SHANMUKHA", like every publication in our country, of whatever hue, has for years now felt the harsh impact of rising costs of production. The temptation to raise the price of the journal had been resisted all along, until now a stage has been reached when a decision cannot be put off without affecting the viability of the venture. The Management of the Sabha have therefore, had ineluctably to raise the subscription rates a little, as indicated below. This is only the second raise in the past 11 years of its uninterrupted publication. We therefore trust that our readers will appreciate the situation and sympathise with us.

'SHANMUKHA'

QUARTERLY JOURNAL

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THANJAVUR SANKARA IYER

This modest but brilliant musician composer has just returned from Bombay where both the N.C.P.A. and the aficionados there honoured him. Sri Sankara Iyer belongs to that quiet breed of musicians on the periphery of the loud, raucous professional circuit, who contribute a lot to the understanding of refined music and help to sustain a strong sense of aesthetic classicism in the rasika even in the midst of the din and dust of contemporary music. The lack of a good voice denied him high platform laurels but no one who has heard the odd cutchery he gives, perhaps once in a blue moon, would have missed the sober beauty, the subtle craftsmanship and the lapidary skill that envelops his music. His austerity is totally free from pedantry. His art is like that of the fresco painter—a matter of exquisite touches, arresting subtlety and nuance, and an overall refinement that eludes definition. He often reminds this writer of Chimizhi Sundaram Iyer, another unpublicised maestro, whose occasional meteoric showers of great music have been recorded by that musical Toynbee of our times, the late and revered Rangaramanuja Iyengar. These stalwarts exercise a quiet refining influence on the thinking musicians of their times.

The all-too-rare but vintage compositions of Sri Sankara Iyer adorn the concerts of maestros like D. K. Jayaraman, K. V. Narayanaswamy and a few others. Over the years, Sankara Iyer has composed but sparsely, but his creations in Natakapriya, Saramathi, Khamas, Revathi, Desh etc. are like lace—delicate, strong, full of light and crafted with tenderness, feeling and an apocalyptic raga insight. They are fine examples of Hitchcock's famous dictum that "Form does not embellish content—it creates it". When we hear his songs, our minds are stretched by a new idea, by a new fascinating contour of a raga. The impact is as if a tiny golden hammer revved up our musical engine.

Not the least of the pleasures of the company of Sankara Iyer is to hear him explain an aspect of a raga or a kriti or the sensitivity of a note, throwing a flood of light on it. He is free from stultifying academism and has a clear conception of the role of mere grammar in Carnatic music. His compelling modesty is another winsome facet of his self-effacing personality. The Sankara Iyers are the salt of the earth.

K.S.M.

Prof. K. S. Narayanaswamy

K S N Retires

Sangeetha Kalnidhi K.S. Narayanaswamy has just retired from the office of Principal of the Sabha's Sangitha Vidyalaya after a meritorious record of service both to the institution and to Bombay's music culture itself. His colleagues and students at Bombay will certainly miss his warm personality and his persuasive style of presentation of many subtle elements of Carnatic music, which really spring from his own refined, artistic schooling at Chidambaram under great teachers like Sabesa Iyer, Ponniah Pillai and Tiger Varadachariar. KSN is that unusual and rare blend, the accomplished artist and grammarian, both in inpeccable balance.

In these days when the tyranny of fast and frothy music - even on the Veena - has to be put up with and instrumental music

is made more dramatic than it was intended to be, KSN's unrhetorical playing, with its insistence expressed through Vilambakala, is like an oasis in a desert. Today, novelty is at a premium, idioms are highly personal and renderings often startle one by their wilful departure from tradition. KSN's strict adherence to sampradaya and his instinctive taste that lends an aura of culture and distinction to the most ordinary phrases and sangathis, constitute a bulwark against the inroads of profligacy in the classical culture.

His retirement from institutional constraints will, one hopes, lead to freer availability on public platforms at Madras, so that connoisseurs may enjoy more often the pleasures of the pure and peaceful sounds of his veena playing.

Kala Mandir Trust, Madras

"This is not an age you can disparage. There is a lot of talent, so much indeed that not all of it can be recognised" wrote the great art critic Neville Cardus. This might well be the conclusion of Sri S. Viswanathan, the Chairman of the Kala Mandir Trust too. In August 1986, the Trust organised at the Mylapore Fine Arts a Natyotsava, featuring a "Festival of classical dancing" by talented junior and sub-senior girls for a whole week, which was a representative cross-section of the different schools of dance and conducted by such competent gurus like Dr. Padma Subramanyam, Smt. Sudharani Raghupathy, the Dhananjayans, S. K. Rajarathnam, C. Subbaya Pillai etc. The daily pro-

gramme had two dances of 1½ hour each. Senior artistes Sudharani Raghupathy and Malavika Sarukkai, also gave recitals.

The recitals were uniformly of a high order and the young girls acquitted themselves with such sustained excellence that one sincerely felt reassured about the bright future for classical dance—in fact, a greater degree of assurance than what obtains on the musical side. Kala Mandir Trust is nothing if not thorough and had very sensibly appointed competent judges to judge the best dance presentations for award of scholarships to the artistes concerned. Those who came to deserve this accolade turned out to be Kumaris Sujatha Sriniva-

san (Senior Scholarship) and for three years, T. V. Bhuvaneswari and Nalini Advani (Junior Scholarship). Excellent encouragement.

It may be recalled that in 1985, Kumaris Srinidhi Rangarajan, Shoba Radhakrishnan, Srividya Natarajan and Smitha Karpur had been the scholarship award winners. Moreover, during 1985 the Kala Mandir Trust had sponsored dance festivals at other Centres like New Delhi, Kinkini's festival at Bangalore, Tamil Isai Sangam, Karai-kudi, Sri Thyagabramha Sabha at Nagapattinam, besides co-sponsoring the 5th Natyakala Conference organised by the Krishna Gana Sabha in December 1985. It is in fact an All India picture of initiative and reward and is a step in national integration.

As mentioned in an earlier issue of "Shanmukha", its Young Talent Promotion Scheme for encouraging youthful talent in music is making very good progress and the artists concerned viz., Neyveli Santhana Gopalan (Vocal), R. Ramesh (Mridangam), M. A. Krishnaswami (Violin) and V. Suresh (Ghatam) have caught the eyes of the discerning public and their careers are being established.

The Trust have recently brought out a brilliantly prepared Souvenir entitled "Kala Mandir Trust - Natyotsava 1986", supplying valuable information about its activities in 1985 and 1986, the details of

its schemes, besides beautiful pictures of artists young and not-so-young and their Gurus. It is no light-weight souvenir either, for it includes very erudite articles by veteran Smt. Mrinalini Sarabhai on "Some Ritual Forms of Kerala"; by Dr. R. Nagaswami (Director of Archeology, Tamil Nadu) on "Bharat Natya - Ancient and Modern"; by Prof. R. Rajagopalan on "Narthanagopala of Oothukadu". Very beautifully got up, too - a publication to cherish.

The poet T.S. Eliot has said:

"O perpetual revolution of configured stars,

O perpetual recurrence of determined seasons,

O world of spring and autumn, birth and dying,

The endless cycle of ideas and action

Endless invention, endless experiment

Brings knowledge of motion

The Good Man is the builder, if he build what is good."

One cannot withhold sincere admiration for Sri S. Viswanathan, the Chairman of Kalamandir Trust and of Enfield, for pursuing so avidly the "endless cycle of idea and action" and for evolving the "thread linking vision to dreams" (Y. Menuhin). We wish Kala Mandir Trust god-speed in its laudable endeavours.

Shanmukhananda Sabha News

Music Competition

The Sabha's Annual Music Competitions were conducted this year as usual. This laudable scheme has come to acquire a distinct sparkle of its own. As many as 152 entries covering the different areas of music (Veena, Vocal, Violin and Mridan-gam) had sought participation in the competitions. The large number is abundant proof of the great enthusiasm the Sabha Competitions have come to generate among the candidates of the different age groups.

The competitions produced a high level of competence on the part of contestants and the judges were literally at their wit's end to identify the 25 prize winners finally declared. The prizes were distributed to the winners by Sangeetha Vidwan Shri D. K. Jayaraman at the Sabha's main auditorium. Shri D. K. Jayaraman also spoke eulogistically of the interest evinced by the participants in general. He complimented the prize-winners on their talent and wished them a good future.

Addition to Portrait Gallery

A portrait of Nadaswara Vidwan of hallowed memory, the late Shri Karukurichi Arunachalam, donated to the Sabha's Portrait Gallery by Shri K. S. S. Mani of Larsen & Toubro Ltd., and his brother Shri K. S. Ramachandran, was unveiled by the doyen of Carnatic Music, Sangeetha Kalanidhi Shri Semmangudi Srinivasa Iyer. Eulogising the yeoman's service by Shri Arunachalam to the Carnatic music world during the short span of his life, Shri Semmangudi Srinivasa Iyer dwelt at length on the giant strides made by the great vidwans of the past century and a half.

Shri S. R. Kasturi, Vice-President, presided over the function while Shri K. S. S. Mani, Hon. Secretary, proposed a vote of thanks.

Felicitation to Principal Shri K. S. Narayanaswamy.

Sangeetha Kalanidhi Shri K. S. Narayanaswamy, Veena Maestro and Principal of the Sabha's Sangeetha Vidyalaya, was felicitated at a function got up by the Sabha on 15th June 1986 to mark his retirement as Principal of the Sabha's Sangeetha Vidyalaya. While expressing the Sabha's gratitude to Shri K. S. Narayanaswami for his long and meritorious service, during whose tenure the Vidyalaya has made great strides, Shri R. S. Kasturi, who chaired the function, also paid rich tributes to Shri Narayanaswamy's cultural stature and qualities of the head and heart. A tape-recorded tribute by Prof. T. V. Ramanujam added lustre to the function. On the occasion, Shri Narayanaswamy was honoured by the Sabha with shawl. Oral and floral tributes were also paid by the sister Institutions. Shri K. S. S. Mani proposed the vote of thanks.

Obituary

A noted worker for public causes, a stage-actor and one-time Hon. Secretary of the Sabha, Shri S. Nilakantan, passed away recently after prolonged illness. He was for sometime working as the Administrative Manager of the Sabha Hall. He has left a mark by his sincerity and honesty of purpose. He was 67.

S. SESHADRI

“சல்லரே ராமசந்த்ருனிபைநி பூல”

By

P. K. SRINIVASAN, B.Sc.

ஸந்தர்ப்பம் :

ப்ரஹ்லாத பக்தி விஜயத்தில், ப்ரஹ்லாதன் வாயிலாக வரும் கீர்த்தனம் இது. சமுத்திரத்தில் நாக பாசங்களால் விடுவிக்கப்பட்ட பிறகு, பிரஹ்லாதனின் பக்திக்கிறங்கி ஸ்ரீமந் நாராயணன் காட்சி தந்து ஆலிங்கனம் செய்து, பிறகு சமுத்திர ராஜனின் மகளான லக்ஷ்மியைத்தான் காணப் போவதாகச் சொல்லி மறைந்து விடுகிறார். ஹரியின் பிரிவைத் தாங்க முடியாத பிரஹ்லாதன், “ஓ ஜகந்நாதா” என்று நான் கூப்பிட்டால், ஓ என்று சொல்லிக்கொண்டே வரக்கூடாதா? என்று கதறுகிறான்.

பக்தனை சோதனைக் காட்படுத்தி மறுபடியும் பிராட்டியுடன் நாராயணன் காட்சி தருகிறார். பாஹி கல்யாண்ராம! பாலன் குணராம! என்று துதித்து ஆனந்தக் கண்ணீர் பெருக, அவன் திருவடிகளில் விழுந்து லாஷ்டாங்கமாக நமஸ்கரிக்கிறான். பகவானும் பிரஹ்லாதனை கருணையுள்ளத் துடன் தழுவி மடியில் வைத்துக் கொண்டு அன்புடன் அணைத்துக் கொள்வதன் மூலம் அவனை ஆனந்தக் கடலில் ஆழ்த்துகிறார். அச்சமயம் பிரஹ்லாதன் ‘ராரா மாயிண்டி தாக’ என்று பாடி தன்வீட்டிற்கு வரும்படி ஸ்ரீஹரியை அழைக்கிறான். பின்னர் பிரஹ்லாத ஸ்வாமியும் ஸ்ரீஹரியும் சேர்ந்து குதூகலத்துடன் சம்பாஷிப்

பதை கண்டுகளிக்க ஸத்திய லோகத்திலிருந்து பிரம்மதேவனும், மற்றும் இந்திரன் முதலான தேவர்களுடன் வருகிறார்கள்.

ஷோடசோபசாரம்

இவ்விதமான வைபவத்தைப் பிரமன் இந்திரன் முதலான எல்லாத் தேவர்களும் கண்டு பரவசமடைந்தவர்களாய் ஸ்ரீஹரியை அந்தரங்கத்தில் இம்மாதிரி காணக்கிடைக்குமா? திவ்ய நாம ஹிகீர்த்தனங்களைப் பாடிக் கொண்டு ஹரிசேவை புரிய வேறு யாருக்காவது கிடைக்குமா? பூர்வ ஜன்மஸுக்ருத பலன் இன்றி, இவ்விதம் நாராயணன் புகழை மனஸார பாடி சேவிக்கக் கிடைக்குமா? என்று ஆச்சர்யத்துடன் இந்தக் காட்சியை பார்த்துக்கொண்டு இருக்கும் சமயத்தில், பிரஹ்லாதன் அவர்களையும் தன்னுடன் சேர்த்துக்கொண்டு ஸ்ரீமந் நாராயண மூர்த்தியை ஷோடசோபசாரங்களுடன் பூஜிக்கிறான். மேலும் பலவிதமான புஷ்பங்களை பகவான் மீது தூவுகிறார்கள். எவ்விதம் மலர்களை ஸ்ரீமந் நாராயணனின் மீது தூவுகிறார்கள் என்பதை ‘சல்லரே’ என்ற கீர்த்தனத்தில் தியாகராஜர் விளக்குகிறார்.

பூச்சொரிதல்

பிரம்மேந்திராதி தேவர்களைப் பார்த்துப் பிரஹ்லாதன் ‘சல்லரே ராம

சந்த்ருனி பைநிபூல'—'தூவுங்கள்' ஸ்ரீ ராமபிரானின் மீது புஷ்பங்களை பொழியுங்கள்' என்கிறான்.

இவ்விதம் 'புந வேஞ்சேனின் ப்ரம் மேந்த்ராதி ஸர்வ ஸுபர்வ ஜனம் புலு அத்யந்த ப்ரஹ்மானந்த பரவ சம்புன ஜுகசுனுண்டக ப்ரஹ்லா துண்டு வாரி ஜேரி ஸ்ரீமந் நாராயண மூர்தினி ஷோடசோபசாரம்புலசே பூஜிம்சி நானாவித குஸுமம்புலு சல் லுன தெட்லனின்'

என்ற வசனத்திற்கு பிறகு ஆஹிரி ராகத்தில் இந்தக் கீர்த்தனம் பாடப் பெறுகிறது.

விசேஷக் குறிப்புகள்

'சல்லரே ராமசந்த்ருனிபைநி பூல' என்பது பல்லவி. எல்லாச் சரணங் களுக்கும் பொருந்தும்படி சுலபமாகப் பொருள் விளங்கக் கூடியதாக உள் ளது. பல்லவியை அடுத்து சரணங் களேதான். ஒவ்வொரு சரணத்திலும் ஒவ்வொரு மலரைக் குறிப்பிடுகிறார் த்யாகராஜர். இதில் விசேஷம் என்ன வென்றால், ஒவ்வொரு மலரைச் சொல் லும் பொழுதும், அதற்கு ஏற்றவாறு அடைமொழியோ, வர்ணனையோ அல் லது யாருக்காக ஸமர்ப்பிக்கப்படு கிறதோ, இவைகளை வெகு அழகாக வும் ரஸம் ததும்ப அமைத்திருக்கிறார் இது எப்படி என்பதை ஒவ்வொரு சரணமாக எடுத்துக்கொண்டு சற்று ஆராய்ந்து பார்ப்போம்.

சம்பக புஷ்பம்

ஸொம்பைந மனஸுதோந்—

இம்பைந

பங்காரு கம்பலதோ மஞ்சி

சம்பகமுலனு சல்லரே

கருத்துரை.—நிறைந்த மனதுடன் அழ கிய தங்கக் கூடைகளில் உள்ள நல்ல சம்பகப் பூவைத் தூவுங்கள்.

மற்ற புஷ்பங்களுக்கு இல்லாத ஒரு தனிச் சிறப்பு அம்சம் இந்த சண் பகப் பூவிற்கு மட்டும் உண்டு. அது என்ன வென்றால் இது ஸ்வர்ணமய மான கூடையில் நிரப்பி வைக்கப் பட்டுள்ளது என்பதாம். விலையுயர்ந்த வைர நகைகளை வெல்வெட் துணி கொண்ட நல்ல பெட்டிகளில் நாம் வைக்கிறோம். ஆனால் கன்னாடிக்கற் கள் கொண்ட சாதாரண ஆபரணங் களை கண்டவிடத்தில் அப்படியே போட்டு வைப்பதை நாம் பார்க்கலாம். பொருளுக்கேற்ற பாத்திரம் என்பதே தான் இதற்கு காரணம். அமர கோசத்தில் 'சாம்பேய' சம்பகோ ஹேம புஷ்பக; என்று கூறியபடி இம் மலருக்கு உள்ள மூன்று பெயர்களில் ஹேம புஷ்பகம் என்பது ஒரு பெயர். அதாவது சண்பகப் பூவிற்கு மற்றொரு பெயர் - ஹேமபுஷ்பகம் - ஸ்வர்ண புஷ்பம் என்று. தங்கப் பூவை தங்கக் கூடையில் வைப்பது தானே முறை யாகும்? இல்லாவிடில் அதன் மதிப் பிற்கு குறைவு உண்டாகாதா? ஆகை யால்தான் த்யாகராஜர் 'பங்காரு கம் பலதோ'—தங்கக்கூடையில் என்று விசேஷித்து இந்தச் சரணத்தில் கூறுகிறார்.

தாமரைப்பூ

பாமரமுலு மாநி நேமமு தோனு

ரமா மனோஹருனிபைநி தாமரபூல

—சல்லரே.

கருத்துரை:—சாதாரண உலகச் சிந் தனையை விட்டுவிட்டு பக்தியுடன் கமலா மனோஹரன் மீது தாமரைப் பூவைத் தூவுங்கள்.

இங்கு விசேஷம் என்ன வென் றால், ராமச்சந்திரன்—நாராயணன் என்றல்லாமல். 'ரமா மனோஹரன்' என்ற பதப்பிரயோகம் மிக ஸ்வாரஸ்ய மாய் அமைந்துள்ளதுதான், லக்ஷ்மி க்கு பத்மா, கமலா என்று பெயர்கள் உண்டு.

பத்மப்ரியாம் பத்மஹஸ்தாம்

பத்மாஷீம் பத்மஸுந்தரீம் |

பத்மோத்பவாம் பத்மமுகீம்

பத்மநாபப்ரியாம் ரமாம் ||

பத்ம மாலாதராம் தேவீம்

பத்மினீம் பத்மகந்தினீம் ||

என்ற படி, தாமரையில் அவதரித்த வள் - தாமரையிலே இருப்பவள்—முகம் கண், கைகள். எல்லாம் தாமரை போன்றவைகள். தாமரையினிடத் தில் இவளுக்கு அதிகமான ப்ரீதி யுண்டு. தாமரை மலரை அணிந்திருப் பவள். தாமரைமலர் போன்ற வாசனை யை உடையவள். இப்படியாக தாம ரைக்கும் இவளுக்கும் நெருங்கிய தொடர்பு உண்டு.

பகவானுக்கும் கமலாவிடத்தில் அளவு கடந்த அன்பு, இவளும் கமல நாபனிடத்தில் காதல் கொண்டவள். அப்படி இருக்கும்போது, கமலப் பூவை தூவினால் இருவருக்கும் எல்லை யற்ற சந்தோஷம் ஏற்படாமல் இருக்க முடியுமா? ஆகையால் தான் த்யாக ராஜர் கமலப் புஷ்பத்தை கமலா மனோ ஹரன் மீது தூவுங்கள் என்ற சொல்

லில் அடங்கியுள்ள ரஸானுபவத்தை எண்ணிப்பார்க்க வியப்பே ஏற்படு கின்றது.

பாரிஜாத புஷ்பம்

தாதவினு துடைன ஸீதாபதிபைநி

சேதுலதோ பாரிஜாத ஸுமமுல—

சல்லரே

கருத்துரை:—பிரமனால் வணங்கப்படும் இந்த சீதாநாயகன் மீது கைநிறைய பாரிஜாத மலர்களைக்கொண்டு தூவுங் கள்.

தேவ வருஷங்கள் ஐந்தில் பாரி ஜாதம் என்பது ஒன்று (மற்றவை, மந் தாரம், ஸந்தானம், கல்பகவ்ருக்ஷம், ஹரிசந்தனம்). மேலுலகத்திலிருந்து தானே பிரமன் இக் கண் கொள்ளாக் காஷியைக் காண வந்திருக்கிறான். ஆகவே, அப்படி வரும் சமயத்தில் மேலுலகத்திலுள்ள பாரிஜாத மலரையும் எடுத்துக்கொண்டு வந்து தூவு கிறான் போலும். பாரிஜாதப் புஷ்பத் தைப் பொழிவதற்கு 'தாதவினு துடைந்' என்ற சொல்லின் அழகே தனிப்பட்டு விளங்குகிறது.

மேலும், சீதாபதியின் மீது பாரி ஜாதப் பூவைத் தூவுங்கள் என்பதில் மற்றொரு ஸ்வாரஸ்யம் உள்ளது. சீதை பூமியின் அம்சம். ஸத்யபாமா அவளே. பிரமன் பாரிஜாத மல ரைக் கொண்டு வந்து சீதாநாயகனின் மீது தூவினதால் அந்த நறுமணத்தை யனுபவித்த பலன் தானோ, அடுத்து வந்த அவதாரத்தில் கிருஷ்ணன் தேவ லோகத்திலிருந்து பாரிஜாத மரத் தையே ஸத்ய பாமாவின் விருப்பத் திற்கிணங்க கொண்டு வரும்படி நேர்ந்

தது. ஒரு இணைப்பு இந்த 'சீதாபதி' என்ற பதத்தில் தெரிய வருகிறது. ஜாதி மல்லிகைப் பூ

ஈஜகதினி தேவ பூஜார்ஹமௌ
பூல ராஜிலோ

மேலை ஜாஜிஸுமமுல—சல்லரே
கருத்துரை:-இந்த பூமியில் பகவான் பூசைக்கு ஏற்றதான புஷ்பங்களுக்குள் தலைசிறந்ததான ஜாதி மல்லிகைப் பூக்களை தூவுங்கள். 'புஷ்பேஷு ஜாதீ-புருஷேஷுவிஷ்ணு:' என்ற ரூபமொழி எல்லோரும் நன்கறிந்ததே. உயர்ந்த புருஷனுக்கு உயர்ந்த வஸ்துவை ஸமர்ப்பிப்பது தான் மரபு. புஷ்பங்களில் தலைசிறந்து விளங்குவது ஜாதி மல்லிகைப்பூவே தான். இப்புவியில் தேவதா ஆராதனைக்கு ஜாதி மல்லிகையை விட சிறந்தது மற்றொன்றும் உண்டோ? ஆகையால்தான் நம் ஸ்வாமி பகவத் பூஜைக்கு ஏற்றதான ஜாதி மல்லிகையை தூவுங்கள் என்கிறார்.

குமுத மலர்

அமித பராக்ரம! த்யுமணி

குலர்ணவ விமல—

சந்த்ருனிபை ஹருத்குமுத ஸுமமுல
—சல்லரே.

கருத்துரை:- எண்ணிப் பார்க்க முடியாத பராக்ரமத்தை யுடையவனும், சூரிய வம்சமாகிற கடலுக்கு களங்க மற்ற சந்திரன் போன்றவன் மீது இதயமாகிற குமுத மலர்களைத் தூவுங்கள்.

சந்திரனும் குமுதமலர் என்ற ஆம் பல் பூவும் நெருங்கிய நண்பர்கள். இம் மலர் பகலில் முடியிருந்து இரவில் சந்

திரனைக் கண்டவுடன் மலரும் இயல்பையுடையது. த்யாகராஜ ஸ்வாமிகளும் மிகவும் பொருத்தமாக, இனகுலசந்திரன் மீது குமுத மலரை விசங்கள் என்கிறார். ஒருவனுக்கு பிடிக்காத வஸ்துவைத் கொடுத்தால், கொடுத்தவன் பேரில் அவனுக்கு அதிருப்திதான் ஏற்படும். ஆனால் அவனுக்கு பிடித்ததான ஒரு பொருளை வழங்கினால் அது ஒரு சாதாரணப் பொருளாக இருந்தாலும்கூட அவன் மிகவும் சந்தோஷம் அடைந்து ஸுமுகமாக இருந்து விருப்பங்களை நிறைவேற்றுகிறான். அவ்விதமே இந்த சந்திரன் மீது அவனுடன் சிநேக பாவத்துடன் இருக்கும் குமுத மலரை பொழிந்தால் அவனுடைய ப்ரீதியை கலபமாக பெறலாமல்லவா!

த்யாகராஜன் ஸமர்ப்பிக்கும் பலவித

புஷ்பங்கள்

எந்நரானி ஜநந மரணமுலு

லேகுண்ட

மநஸார த்யாகராஜநுதுனி பைநி

பூல—சல்லரே

கருத்துரை:- 'புநரபி ஜனனம்—புநரபி மரணம்' என்பதை ஒழித்துக்கட்ட ஸந்தோஷத்துடன் த்யாகராஜன் வழிபடும் அந்த ராமன் மீது புஷ்பங்களைத் தூவுங்கள்.

இது கடைசி சரணம். இங்கு இன்னது என்று குறிக்காமல் பொதுவாக பூக்கள் என்று சொல்கிறார். இதில் கவனிக்க வேண்டியது 'த்யாகராஜநுதுனி' 'மனஸார' என்ற இரண்டு பதங்கள். நம் த்யாகராஜர் என்னென்ன பூக்களைக்கொண்டு அர்ச்சி

சித்தார் என்பதைத் தெரிந்துகொள்ள வேண்டுமானால், அவருடைய மாயா மாளவகௌள ராகத்திலுள்ள 'துளஸி தளமுலசே' என்ற கீர்த்தனத்தை ஞாபகப்படுத்திக் கொள்ளவேண்டும். அங்கும், சரணத்தின் முடிவில் 'த்யாகராஜநுதுனி' என்ற இதே பதத்தை பிரயோகப்படுத்தியிருக்கிறார். தவிரவும், 'மனஸாரக' என்பதற்கு ஈடாக 'சந்தோஷமுகா பூஜிந்து' என்று பல்லவியில் குறிப்பிட்டிருக்கிறார். அக்கீர்த்தனத்தின்படி, 'ஸரஸ்ருஹ-புந்நாக-சம்பக-பாடல் (பாதிரிப்பூ) - குருவக (குருக்கத்திப்பூ) - கரவீர (கஸ்தூரி எனப்படும் அலரி வகையைச் சேர்ந்த ஒருமலர்) - மல்லிகா - ஸுகந்த ராஜ ஸுமமுல ('ஸ்ரீராமுனி வரத்யாகராஜநுதுனி ஸந்தோஷமுகா பூஜிந்து') என்பதிலிருந்து நறுமணமுள்ள இந்த புஷ்பங்களால் தான் அர்ச்சித்திருக்கிறார் என்று தெரியவருகிறது. இது வெறும் கீர்த்தனமாக பாடின இசை உருப்படியல்ல. வாஸ்தவமாகவே நடந்த ஸம்பவம் என்பதை இங்கு நினைவுபடுத்திக் கொள்ள வேண்டும்.

ஒரு சமயம் த்யாகராஜ ஸ்வாமிகள் ஸ்ரீராமநவமி உத்ஸவம் நடத்திய போது, வாலாஜாபேட்டை ஸ்ரீவேங்கட ரமணர் அர்ச்சனைக்காக துளஸி தளங்களை மற்ற பூஜா ஸாமான்களுடன் பக்தியுடன் ஸமர்ப்பித்தார். அவைகளைக்கொண்டு ஸ்வாமிகளும் இந்த 'துளஸி தளமுலசே' என்ற கீர்த்தனத்தை கானம் செய்துகொண்டே 'ஸரஸ்ருஹபுந்நாக' என்று சரணத்தைப் பாடிக்கொண்டு துளசிதளங்களால் அர்ச்சனை செய்யும்போது எந்தெந்த பூக்களின் பெயர்கள் சொல்லப்பட்ட

தோ, அந்தந்தப் பூக்களாகவே ராமன் திருவடிகளில் வீழ்வதைக் கண்டு ஆச்சர்யமுற்றார். இந்த அதிசய ஸம்பவத்தை கூடியிருந்த சிஷ்யர்களிடம் கூறி மறுபடியும் சரணத்தைப்பாடி அர்ச்சிக்கும் போது இதே அதிசயம் மறுமடியும் நிகழ்ந்தது. ஸ்வாமிகள் சிஷ்யன் வேங்கட ரமணருடைய விசேஷபக்திதான் காரணம் என்பதை அறிந்து, மற்றவர்களுக்கும் எடுத்துக் கூறி வேங்கடரமணரை கடாஷித்த வரலாறே இதற்கு சான்றாகும்.

தான் இவ்விதம் பல மலர்களால் ராமனை அர்ச்சித்ததை

'ஜாஜி மல்லே மந்தார ஸரோஜ

முலனு மநஸார

ராஜபதமுசே த்யாக ராஜுனி

பூஜிம்சக-தப்பி

ப்ரதிகி போவதரமா ராமா கலிலோ'

என்ற தோடி ராக கீர்த்தனம் முதலியவைகளில் மேலும் வலியுறுத்துகிறார். தேவர்களை ஒரு வ்யாஜ்யமாக வைத்துக்கொண்டு, தான் அர்ச்சிப்பது போல் நம்மையும் ராமபிரான் மீது பக்தியுடன் தூவுங்கள் என்கிறார்.

இப்படியாக, இந்தக் கீர்த்தனம் எளிதாயும் ஸாதாரணமாகவும் தோன்றினாலும்கூட, பொருட்சுவையுடன் ஸ்ரீத்யாகராஜருக்கே உரியதான கவிதா சாதுர்யத்துடன் மிக ரஸமாக அமைந்திருப்பதைக் காணலாம்.

ஆஹிரி ராகம்

ஆஹிரி ராகமானது ஆதிகாலத் துப் பதினெட்டு மேளங்களில் மிகவும்

பழமையான தும் பிரஸித்திப்பெற்றது
மான ராகமாகும், பிற்காலத்தில், மேள
கர்தா-ஜனக-ஜன்ய ராகங்கள் என்ற
பாகுபாடு ஏற்படுத்தும்போது இது
ஒரு ஜன்ய ராகமாகக் கணக்கிடப்
பட்டுள்ளது. ஆனால் எந்த மேளத்தில்
ஜன்யம் என்று நிர்ணயிக்க முடியாத
மனதையே கவரும் ஒரு ராகம். தஞ்சை
மன்னரான ஷஹாஜி மஹாராஜா
தான் இயற்றியுள்ள பல உருப்படி
களில் ஆஹரி என்று குறிக்கிறார்.
கமலாம்பா ஜயதி, என்ற கமலாம்பா
நவாவரண க்ருதியின் சரணத்தில்
'ஸேவித ரமாஹரிகர விதாத்ரே'
என்ற பதத்திலிருந்து ஸ்ரீமுத்துஸ்
வாமி தீக்ஷிதர் இதற்கு ராகமுத்திரை
யாக ஆஹரி என்ற பெயர் கொடுத்திருக்கலாம் என்று தோன்றுகிறது
உசேனி, ஹுசேனி, ஹுசானி என்
பதுபோல் இதன் பெயரிலும் சிறு
வித்யாசங்கள் ஏற்பட்டிருக்கலாம்.

ஆஹரி ராகத்தில் ப்ரதிமத்யம்
தவிர மற்ற எல்லா ஸ்வரங்களும் பேசு
வதால் இதை நன்கு கேட்டே தெரிந்து
கொள்ளமுடியும். இதன் காரண
மாகவே. இது குறிப்பிட்ட மேளத்தில்
ஜன்யம் என்றும் சொல்ல முடியாது.
மற்ற ராகங்களைப்போல் எழுதிப்படித்
துச் சுலபமாக பாடமுடியாது. அப்
படி இருந்தும் ஸ்ரீத்யாகராஜர் எல்
லோரும் இதைச் சுலபமாகக் கையா
ரும்படி ராகச்சாயை ததும்ப எளிய
நடையில் இசை யமைத்திருப்பது
அவருடைய வியக்கத்தக்க இசைப்
புலமைக்கு எடுத்துக்காட்டாக இருக்
கிறது. பாமரர்களும் இனிமையுடன்
பாடிமகிழ்ச்சியடையும்படி இசை வடி
வம் அமைந்திருப்பது நம்முடைய
பாக்கியம். ஸ்ரீத்யாகராஜரின் 'சல்
லரே ராமே சந்த்ருனிபைநிபுல' என்ற
கீர்த்தனத்தை நாமும் பாடி ஸ்ரீராம
பிரானின் மீது மலர்களைத் தூவி அவன்
அருளை அடைவோமாக.



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